

THE ART AMATEUR MONTHLY JOURNAL
DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

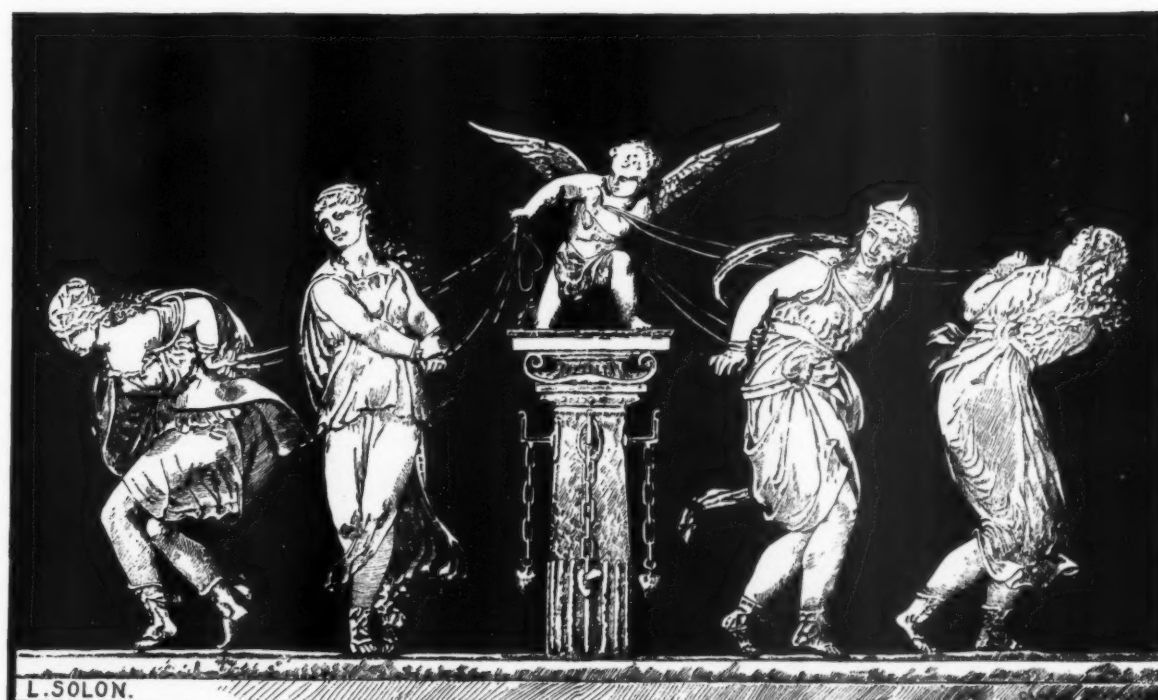
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LOVE SET FREE.



LOVE'S MASTERY.

PLAQUES DECORATED IN PÂTE-SUR-PÂTE BY L. SOLON.

DRAWN BY CAMILLE PITON.

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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
Much Ado About Nothing



ATELY there has been much talk in the clubs and among men about town about the new decorations of a well-known Broadway hotel. "Splendid," "magnificent," "superb," they have been called, and the large sum of money they cost has been triumphantly stated. I have been to see these decorations. The unsavory associations connected with the name of the ostensible proprietor of the place did not, I confess, lead me to look for anything particularly refined in any decorative work that his taste might inspire; but I was hardly prepared for the deplorable display of gorgeous vulgarity that on all sides meets the view. Without even an attempt at unity of design, you find everywhere the cheapest and most tawdry "ornament" hopelessly jumbled with objects of artistic merit and intrinsic value. There is some good stained glass and good wrought metal work, and from the tinsely mass of glaring color on the walls, search will bring out clever bits of hand-made decoration. But the ensemble is a meretricious hotch-potch not to be matched in any reputable house of entertainment in the city. For any architect to claim responsibility for the result would be professional ruin.

WITH the flaunting bar-room and its pictorial nudities, theatrically lighted up under gorgeous satin canopies, the critic has nothing to do, except perhaps lament that art should be degraded by such surroundings. But another class than bar-room habitués may be expected to visit the restaurant, and one asks himself, Is it possible that any person of taste can more than once dine here, amid these gaudy surroundings and beneath that pretentiously painted ceiling, with its flying (?) allegorical figures, which look as if, at any moment, they might drop upon the banqueters? There is nowhere repose for the eye. One might suppose that the veriest tyro would see that with the comparatively low walls of the room such a heavily colored ceiling decoration is absurdly out of place. Apparently the picture is not badly executed; but it is hard to say, for at no point in the room, or out of it, can it be seen as a whole.

WITH such decorative nightmares as this as a warning, we shall probably find before long that a reaction has set in, and rich simplicity will characterize future decorations that may be made in the best hotels. There was a time in Europe when gentlemen wore gayly colored silks and satins and much gold lace; but when the sumptuary laws were repealed, and the common people affected similar costumes, and made them ridiculous by their unconscious travesties on them, the gentlemen took to plain broadcloth, and relegated their finery to their servants, who to this day wear it as a livery. Ladies have ceased to load their dresses with meaningless beadings, buttons, and upholstery fringe since the cook and the housemaid, by imitating them in cheaper materials, have showed them how vulgar these silly gew-gaws really were. In the same way, before long, it will become the fashion, I hope, for hotels and restaurants which do not cater for the custom of gamblers and the swell-mob to so furnish and decorate their rooms that nothing shall offend the eye or the senses of a person of taste.

SOME advance prints of holiday cards sent me by L. Prang & Co. indicate no falling off in the artistic color work of that enterprising house. "A Joyous Christmas" shows a group of three pretty and picturesquely attired maidens singing carols, while in the background golden bells are ringing merrily. This will certainly be a popular card; and it deserves to be, for it is not too much to say that a daintier figure

design, more harmoniously colored, has not been produced in this country by chromo-lithography. The name of the artist does not appear. The same publishers announce they are about to print on satin reproductions of flower-pieces by the famous Belgian painter Robie. These ought to prove very attractive at holiday time.

SPEAKING of the new Metropolitan Opera House—upon the cheerless white and dingy yellow interior of which the stockholders have resolved to spend some money before the re-opening of the season—The New York Herald says:

"Mr. Francis Lathrop proposes to gild richly the fronts and arms of all the boxes, the gallery fronts, and the proscenium arch, and to line the interior of the boxes with a deep rose-colored satin, which will bring the gold into effective relief."

Mr. Lathrop is the clever artist who executed the large painting of Apollo over the proscenium. It can hardly be possible that he should make such a mistake as to propose to line the boxes with rose color. The effect would be, even more than now, to give a sallow tinge to the complexion of every fair woman in the house. A worse background for an evening costume could hardly be devised. What would become of the color, for instance, of a costume of delicate Nile green? The only safe color to use is maroon, and this, with gold in masses, would greatly improve the appearance of the house. It would at least suggest warmth and comfort, now conspicuously absent. Maroon—not a very dark shade—is a good general background for bright costumes, and the best for a variety of complexions. It tones down too red a skin and, by reflection, helps a pallid one.

IF you buy old enamels, says M. Eudel, look out for restorations made with gum lac. The Parisians call this sort of work "l'émal à froid." A bath of alcohol will dissolve the colored gum and expose the places that have been filled with it.

PLASTER copies of Tanagra figurines are made to look like terra cotta by means of a wash of yellow ochre and brick-dust in gum-water. They are often sold for originals. The reason that forgeries are not made much in terra cotta is that the shrinkage which the clay undergoes in the kiln is very perceptible, and might easily lead to a discovery.

THE Art Year Book for 1884 has been received from Mr. John Mason Little, Vice-president and Chairman of the Committee on Exposition of the New England Institute, under the auspices of which it is published by Arthur B. Turnure, proprietor of The Art-Age Press. This is a somewhat long announcement. But the volume is worthy of it. And I may add that it is worthy of far more important letter press than it actually contains. Such sumptuous paper, perfect printing, and varied and costly illustrations as are contained within its covers would be a fit setting for a great literary work; and to lavish all these on the record of a mechanics' fair—for that, evidently, is the chief occasion of the volume—seems a prodigal waste of artistic material.

EXAMPLES of various graphic processes are given, and although some perhaps are not the strongest that might have been put forth, all well illustrate the great strides made in this country in the various photographic reproductive methods used for book-illustration. Photogravure is not represented, presumably because the secret of it is not yet known here. But the Artotype process gives admirable fac-similes of water-color drawings in monochrome by Leon Moran, William Bliss Baker, and Harry Chase. The reproduction of a flower piece by Mrs. J. Dillon, by the same process, is not so good. Etching is represented by Will H. Low; wood-engraving by Elbridge Kingsley. "Steel engraving" is shown by one of John A. Lowell & Co.'s holiday cards, by George W. Edwards; but as it was published in the fall of 1882, it is not clear why it should appear in the "Art Year Book of 1884." And is it quite fair to call it a "steel engraving?" for plainly the greater part of the plate is worked over by semi-mechanical means. Chromo-lithography is represented by L. Prang & Co.'s attractive butterfly Easter card "Resurgam," by W. Hamilton Gibson. An oil portrait by Frank Fowler as reproduced by the Albertype process gives a

rather muddy-looking photograph. An excellent sea-piece, by Edward Moran, which was in the National Academy last spring, is better done by the very similar Heliotype process; but best of all of these direct photographic reproductions is the Phototype of a painting by Walter L. Palmer. The Moss Engraving Company's fac-simile of Percy Moran's graceful pen-drawing calls for a special word of praise, and so does the Moss reproduction of Charles Sprague Pearce's "Fisherwoman," although the latter evidently owes much of its charming effect to retouching with the graver. In conclusion, it would be pleasant to commend Mr. Turnure's eccentric Japanese cover design. But it is not to my taste. Is it not time, by the way, to drop such oddities as this, and the other Japanese whim of letting fall little disconnected pictures here and there down the broad margins of the text? This latter seems to me an affectation quite out of keeping with the artistic proprieties of Occidental typography.

THE New York Times says:

"A painting of the Electoral Commission, made by a Mrs. Fassett, which was supposed to have been lost during proceedings for debt against her husband and herself, was stolen by friends and hidden until the proceedings were adjusted or discontinued. This is called 'the romance of a picture' by certain journals, and no word of rebuke is heard from them for such a flagrant piece of dishonesty and injustice. The stealing is said to have been without the knowledge or consent of the artist."

Let not The Times judge too harshly. I have seen the picture, and can affirm that the creditors have lost little by its disappearance. Neither they nor the cause of art indeed would suffer much if the painting were to be "hidden" permanently.

THE following is from The New York World:

"Director Brandt, of the new Telfair Academy of Fine Arts at Savannah, Ga., writes from Italy that he has purchased, as a nucleus of a collection, five marble statues—of Phidias, Michael Angelo, Raphael, Rembrandt, and Rubens—at a total cost, probably, of \$13,750, or thereabouts."

This is like a man who has no shirt buying a costly diamond pin. If, instead of buying marble statues of the great sculptors and painters, the Director had spent the money for good casts of works by Phidias and Michael Angelo, choice prints by Rembrandt, and fac-similes of famous drawings and cartoons by Raphael and Rubens, he would have the nucleus of a collection of some practical value to art students, and of educational value to the public generally. But mere statues of these great men are of no more art value than would be a statue of "Director Brandt."

DR. CHRISTOPHER DRESSER, the distinguished English authority on decorative art, I am credibly informed, will visit this country next spring on a lecturing tour. Now, if Messrs. Elliot & Bulkley, the American agents for the poet and artist manufacturer, William Morris, could induce that gentleman to do the same thing, we might have an interesting rivalry, something like that between Seymour Haden and Hubert Herkomer on the simultaneous visit to the United States of those two artists a year or so ago.

FELIX MOSCHELES, the English portrait painter, who received many commissions in New York and Boston last winter, but was called away in the middle of his work by bad news of a domestic nature, is on his way back, and will be kept busy here all winter.

THE students of the life class at the National Academy of Design have now to work by gaslight, because the erection of Mr. Steele Mackaye's Lyceum Theatre has shut out the daylight. Class rooms outside the Academy are to be engaged.

THE London Standard has lately exposed a trick practised by knaves in the jewelry trade in England. This consists in putting gold edges of good quality to rings made of base metal. The persons who dispose of them trust to the jeweler or pawnbroker testing the rings on the edges only, when, of course, all is satisfactory. So neatly has this operation been performed, that it is really impossible, when the goods are colored up, to detect the join, the rings presenting all the appearance of good 15 carat articles. Mourning rings, which are slowly coming into fashion again, are particularly used for this description of forgery, as, owing to the enamel, the edges and interior only can be

tried. That the "mystery" is well made was evidenced a short time since, when a London refiner purchased a small piece of it under the impression that it was pure metal. Some years ago when drop-earrings were fashionable, it was quite a usual occurrence for ordinary pins to be inserted into the interior of the pendant, then for a little hot wax to be inserted to bind them and prevent them from rattling, and then for the goods to be either pledged or sold—if the latter, generally by weight. MONTEZUMA.

Dramatic Feuilleton.

Hamlet.—Good, my lord, will you see the players well bestowed?
Polonius.—My lord, I will use them according to their desert.

Hamlet.

THIS is the month when the New York theatres are at their best. Having passed the Scylla of the Presidential election, and affrighted at the Charybdis of the Christmas holidays, the managers crowd on all sail in a desperate effort to escape loss. But their extremity is the public's opportunity. Seldom have we had in the metropolis so many different kinds of entertainments worth going to see.

All the theatres are now open and have shown us their programmes. The marked peculiarity of the season is the predominance of the foreign element. The American drama is going to the wall again, and the promise with which it began the theatrical year has not been fulfilled.

Curiously enough, in the midst of the political campaign, with hard times in Wall Street and general depression in business, the leading managers came to the conclusion that the public wanted to laugh. Why? I do not attempt to make clear the managerial logic. Perhaps it was based upon the principle of the Western hotel-keeper, who, having only one dish for breakfast, pointed a revolver at the head of his complaining guest and solemnly remarked, "Stranger, what you want is hash!"

Upon this theory, that what people wanted was to laugh, Manager Mallory, of the Madison Square, changed the whole policy of the theatre; banished the successful play, "May Blossom;" imported the London version of a German farce, "The Private Secretary;" gave a final rehearsal on a Sunday evening; allowed the actors to use profusely the profane word which is mentioned with horror in "Pinafore," and so altered the character, style, and morals of the entertainment that the regular attendants no longer know the place.

"The Private Secretary" is a very funny farce; but, like the primrose by the river's brim, it is nothing more. There is no serious interest to relieve the absurdity of the situations. You roar at it for two hours, and then go away and wonder what you have been laughing so heartily about.

You have been laughing about the miseries of an unhappy little curate, cleverly impersonated by Frank Thornton, an English comedian, who has been made the victim of all sorts of ridiculous mistakes and complications. You have been laughing at a clergyman of the Church of England.

"The Private Secretary" begins like the Charles Courtley episode in "London Assurance." A couple of men about town, in London, in debt and difficulties, take refuge at the country-house of a Max Harkaway, Squire, and one of them pretends to be the new secretary whom the Squire has engaged. A curate is the secretary really engaged, and the young fellows manoeuvre to keep him out of the way. The more the poor clergyman suffers the more the audience laugh. This is, indeed, a revolution for the Madison Square Theatre.

But the veteran Wallack is equally frivolous with "Nita's First." This, like "Confusion," is a farce about a baby, which is brought to the wrong house in a basket; left in a cab; sent to the police station, and only restored to its distracted parents when the audience are tired of screaming at its misadventures.

Thus two of our leading theatres are given up to English farces. At Daly's Theatre there is a German farce, "The Wooden Spoon," in which the interior of a morning newspaper office is supposed to be represented. For an American farce you must go to "Investigation," at the Theatre Comique.

Laughter, like hash, is a very good thing; but I

cannot believe that the public want so much of it. The drama is, after all, a serious business, and in management, as in novel writing, there is more money to be made by tears than smiles.

THE return of Henry Irving, Ellen Terry, and their London company to the Star Theatre gives emphasis to the thought that, even at the theatre, it is more profitable to exercise the intellect than to tickle the midriff. To sit through one of Mr. Irving's performances is an intellectual treat. There are brains in every part of it, from the leading actors to the lighting of the stage, from the management of the supernumeraries to the accompaniments of the orchestra.

At the new Lyceum Theatre, now being built on Fourth Avenue, under Steele Mackaye's superintendence, Mr. Mackaye aims to present to New York the same artistic representations for which Irving has become famous. He, too, takes serious views of his profession. He, too, puts brains into the work. In the long run this is better, even from a pecuniary point of view, than producing foreign farces.

The Union Square Theatre was opened with the new play of Elliott Barnes, an American dramatist, called "The Artist's Daughter." The action occurs in France, under the old régime; but it is an American play, nevertheless.

"Lynwood," by J. Tillotson, which filled out the preliminary season at the Union Square, would have been ten times more successful if its author had located it in foreign parts or put it back into some historical epoch, like the Revolution. The incidents were supposed to happen in Kentucky, during the Civil War, and our public are not yet ready for "Rebellion" plays, having too recently taken part in the real drama.

A Union officer falls in love with a Kentucky belle, who has a brother in the Confederate army. The lover and the brother meet, and the brother is killed, not by the lover, but by a Confederate rival. However, as the blow was struck in the dark, the lover accuses himself of being the murderer. The belle vows to kill the man who killed her brother. Her lover kneels at her feet and cries, "I am the man—kill me!" This is a strong dramatic situation; but the public missed the point of it, because they take no interest in theatrical stories of the Civil War.

Our American dramatists ought to accept the various hints given them and go abroad or into history for their subjects. The most successful American play ever written is "Hazel Kirke," and that is an English tale of the love of a lord and a miller's daughter.

DURING the last month the profession suffered three severe misfortunes. Frank Chanfrau died; John McCullough broke down, and Madame Janauschek quarrelled with the Herald, and published a pamphlet attacking that journal.

I cannot weep over Frank Chanfrau, who seemed to me to be dead professionally many years ago. He made his reputation by imitating on the stage the old New York Bowery boy, who has been for years as extinct as the dodo. He lived upon his reputation, and never, to my knowledge, acted anything else. His "Kit, the Arkansas Traveller," with which he toured the country, was simply melodramatic rubbish, and he walked through his part in it as if he felt as little interest in the medley of slang and red-fire as the intelligent portion of his audience.

John McCullough was a robust actor, who depended for his effects upon his physique. He had acted with Edwin Forrest, and he thought that he had discovered that the secret of Edwin Forrest's success was being big and strong and leonine. When his physique failed, he turned, as Forrest did, to study, and endeavored earnestly to supply the deficiencies of his early lack of education. But his mind could not endure the double strain of study and acting. After a year of struggle it gave way, and McCullough had to appeal to the kindness of a Chicago audience to forgive his weakness of body, his lapses of memory, and his imbecility.

Perhaps no man, on or off the stage, has more friends and warmer friends than John McCullough. His nature was so genial that everybody loved him. He was always ready to offer to do a kindness to anybody. It was almost impossible to criticise his acting impartially when one knew him personally.

McCullough had an extraordinary career. Born in Ireland, he was brought to Philadelphia by his parents and apprenticed to a chairmaker. He was fond of the theatre, and, one day, hearing that Neaffie, a carpenter, had become a star actor, he determined that a chairmaker should rise to a similar position. In time he worked up from the supernumerary ranks to be the leading man of Edwin Forrest's company; went with Forrest to California; made so many influential friends there that he was offered the management of the leading theatre of San Francisco; acted almost every line of parts in his own theatre, and emerged as a star, to be accepted with equal generosity by New York and London. During one of his summer trips abroad he was the guest of a nobleman at a castle in Ireland. He looked out of his window and saw, in the little village which nestled at the foot of the castle, the humble thatched cabin in which he was born. "Then," said he, "I realized, for the first time what I had done for myself, or rather what my friends had done for me." But his friends could have done nothing for him without good material upon which to work.

I add Janauschek to Chanfrau and McCullough, not humorously, but because the grand old actress takes her quarrel with The Herald so much to heart. She produced, at the Fourteenth Street Theatre, a very poor melodrama, called "My Life." The Herald said that the play was a disgrace to the stage, and advised the public not to go to see it. Hence the divine anger in Janauschek's Juno-like mind.

The Herald was right in its facts, but its language was coarse, harsh, and disrespectful to an actress of Janauschek's years and reputation. The trouble is that The Herald has no dramatic critic and that ordinary reporters are sent to write about the theatres. When a police-reporter catches a star with a bad play he naturally describes her as he would an old offender caught with a counterfeit bill or in the act of thieving. Just as naturally, the actress resents such treatment.

I hope that, as Janauschek has used as hard words in her pamphlet as The Herald used against her in "My Life," that she and the paper will now kiss and be friends again. But the quarrel will not be without its benefit if it should induce Mr. Bennett to intrust his criticisms to critics. He is altogether mistaken in his policy. He would not dream of applying it to any other department of his paper. Somebody once told him that all the critics were corrupt, and he resolved never to have a critic. But have financial writers, sporting writers, publishers, and even chief editors never been detected in corruption?

Apart from every other consideration—apart from the Art standpoint from which the profession ought to be judged—so much capital is now invested in theatrical affairs that they require to be treated by experts just as much as Wall Street or the turf.

JANISCH, a Vienna actress of position, has made her New York debut, in English, at the Park Theatre; but, having seen her in only one part, and that a bad one—the heroine of a stupid English version of Schiller's "Love and Intrigue"—I reserve my opinion as to her capabilities.

She is handsome; she knows the stage perfectly; but her voice is monotonous; her acting exaggerated; her performance hard, artificial, unsympathetic. But her faults may be occasioned by her strenuous effort to speak English intelligibly, and I wait to give her the chance to conquer a language which, on the first night, completely conquered her.

The Théo season of French opera, at Wallack's, was noticeable only for the production of two new operas, "Madame Boniface" and "Fanchon." The former was a comedy with occasional music. The latter was an echo of "La Fille de Madame Angot." The public took very little interest in Théo. They are waiting for Judic.

It is settled that the company engaged by Dr. Damrosch are to give us, not German opera, but opera in German, at the Metropolitan. By the same token, Colonel Mapleson is to offer, not Italian opera, but opera in Italian, at the Academy. German opera has its uses; but if we are to have operas which are not German, why not sing them in a language which is singable? Dr. Damrosch should have the courage of his convictions. Either our people are educated up to Wagner or they are not. If not, they do not want to hear "Il Trovatore," say, in German.

I cannot believe that the project to bring the Mexican opera troupe, which has made a success in San Francisco, on to New York will amount to anything. The star of the Mexican troupe is the tenor Giannini, who was heard here with Kellogg and found to be too loud—which is not a fault in California.

"The Beggar Student" has been revived at the Casino, Rudolph Aronson having triumphed over Colonel McCaull by the votes of the stockholders; but, without W. T. Carleton and Frederick Leslie in the cast, it can scarcely hope for its former success.

American opera, ignored by metropolitan managers, has taken refuge with the Musical Union of Watertown, N. Y. At Watertown "The Culprit Fay," based upon Drake's poem, the libretto by Judge Gedney and the music by Mr. Alden, of Boston, is to be produced, and the undertaking is in every way creditable to all concerned.

F. C. Burnand, the dramatist, humorist, and editor of Punch, writes me that he is thinking of coming over here to deliver a new "Happy Thought" lecture. The characteristic of most English readers is that they do not know how to read so that the audience can hear them; but Burnand is a capital actor, as much at home before the footlights as at his desk. His American tour is a very happy thought.

STEPHEN FISKE.

BOSTON ARCHITECTURE.

"BEAUTIFUL Boston" has a pleasing alliterative effectiveness, but it is a phrase not heard often except in the mouths of those whose normal state it is to sit and choir endlessly the praise of Boston—namely, the Bostonians themselves. Wherever two or three Bostonians are gathered together, whether on the lordly terrace of Beacon Hill or in exile in such fastnesses as Chicago and New York, or even amid æsthetic delights in Switzerland or Italy, one hears talk of the beautiful new Boston that is rising from the rich ooze of wealth that transcontinental railroads and Michigan mines have deposited around the little old peninsula whereon the British were cooped up for ten months after Bunker Hill and then quitted, driven out by Washington, after a possession of a century and a half, never to set foot upon it again. It is on this solid historical base, this sufficient proof of our sterner virtues, that we now recline somewhat at ease and adorn our classic capital. We feel that we have earned the right—we have done the state some service—and we have made some money.

I have said that as yet Boston is called beautiful mainly by the Bostonian, but there has been one conspicuous exception of late. Henry James, the Londoner (or is he Parisian? at any rate, not Bostonian), born in Albany and early transplanted to New York City (where, as he himself tells us, he felt no slightest local attachment, but sighed as a boy for the London of London Punch), missed the Bostonizing which the brothers and sisters of his gifted family have enjoyed, and which would have given him a peace (like that in Mother Church) he can now never know; but he is able, on this account, to show us, with a very intimate, if not sympathetic, insight, to ourselves as others see us. In his unique sketch in two recent numbers of the Century, "A New England Winter," he has given the "impression" of Boston of a young denationalized Impressionist like himself, kindly returning from Paris for a few months to lend himself to his mother and his native city as a special boon. "Florimond painted a few things while he was in America," says the story, "though he had told his mother he had come to rest; but when, several months later, in Paris, he showed his 'notes,' as he called them, to a friend, the young Frenchman asked him if Massachusetts were really so much like Andalusia. There was certainly nothing Andalusian in the prospect as Florimond traversed the artificial bosom of the Back Bay. He had made his way promptly into Beacon Street, and he greatly admired that vista. The long, straight avenue lay airing its newness in the frosty day, and all its individual façades, with their neat, sharp ornaments, seemed to have been scoured, with a kind of friction, by the hard, salutary light. Their brilliant browns and drabs, their rosy surfaces of brick, made a variety of fresh, violent tones, such as Florimond liked to memorize, and the large, clear windows of their curved fronts faced each other, across the street, like candid, inevitable eyes. . . . The upper part of

Beacon Street seemed to Florimond charming—the long, wide, sunny slope, the uneven line of the older houses, the contrasted, differing, bulging fronts, the painted bricks, the tidy facings, the immaculate doors, the burnished silver plates, the denuded twigs of the far extent of the Common on the other side; and to crown the eminence and complete the picture, high in the air, poised in the right place, over everything that clustered below, the most felicitous object in Boston—the gilded dome of the State House." Mr. James also paints the narrow and crowded shopping streets, so densely thronged with women that it seems as if there were a war and all the men had gone to it, and the suburb of Cambridge; but he entirely ignores the great double Commonwealth Avenue, with its miles of park between two roadways stretching across the "artificial bosom of the Back Bay," and eventually to reach Harvard over an ornamental viaduct across the Charles River. It is around this quarter that the hopes and expectations of "Beautiful Boston" cluster. But we cannot be too grateful that Mr. James allows his dainty Parisian Impressionist to admire the foundation that has come down to us in the old Common and the domed State House, dating from the last century, the work of Thomas Bulfinch, the author of the "Age of Fable" and architect of most of the old Beacon Hill mansions, which are even now really handsomer and more imposing than any of the new ones on the Back Bay. We may at least feel, now, that things are begun right.

For all the schemes for "Beautiful Boston," take the Common and adjoining Public Garden, with the gilded dome "high in air, poised in the right place" above them, as the starting place. The first stretch of the new Boston toward the west is indeed already an accomplished fact. What was only thirty years ago an expanse some two miles square of shallow tide-water, with but a railroad or two and a mill-dam shooting across it like the first rays of crystallization, is now the best part of the city, with real estate valued two years ago at more than \$50,000,000. The State has done the filling, and made over \$3,000,000 by the operation, besides adding all the beautiful avenues and squares to the public possessions. The original plan for this great improvement was the work of the late Arthur Gilman, the famous wit and "bon vivant," as well as architect. The planning of the works at present going on has been in the hands of Frederick Law Olmstead. Westward the line of beautifying improvement still takes its way. With the ground solid, now, all the way to Brookline, that "swell" suburb must next become the West End of Boston. Through this old town of Brookline, the historic banks of Muddy River, scene of many a skirmish with the Indians in early chronicles, are next to be converted into a drive. As the waters of the river are brought into the Back Bay improvement under a noble elevated terrace of brown stone, with a half a dozen splendid bridges crossing it, where the city avenues intersect it, from which will appear, according to Mr. Olmstead's design, the scenery of a winding creek with wide natural meadows, the drive-way will be continuous through elegant surroundings from the heart of the city to the shores of Jamaica Pond, which are public ground, and thence to the great country park, as yet in its natural state, in West Roxbury.

Another thirty years will undoubtedly see this noble plan accomplished, too, like the filling and building over of the Back Bay. Meanwhile there is under way the embankment of the Charles River along the finished district and its vis-à-vis across the river on the Cambridge side, which is undertaken by a corporation of wealthy capitalists as a private speculation. But these embankments will be but the trimmings and borders of an already very rich and beautiful range of streets. Built from the foundations of piling, within a quarter of a century or so, and most of it within five or ten years, the district is all new together and homogeneous, yet far from monotonous. A different principle has prevailed here from that in vogue when the residence quarters of New York were building during the same period. Here the long block of houses all alike is the exception. Each house is commonly complete in itself and of a character of its own, according to the taste and means of its builder. It has fortunately happened that simultaneously with this building of the new dwelling district has risen the new school of architects—not altogether because of the demand, for it is conceivable that but for the re-

vival of early forms and ideas of building there might have been set down here, row on row, a succession of streets as monotonous as London's or yours from Fourteenth to Fifty-fourth streets. Some influence, whether that of the Centennial Exhibition or of the English revival of art, has given us a new birth in taste. Naturally and fortunately the first expression of this new sense has been in the improvement of our houses and their decoration. Nowhere is this new start seen to better effect than in the homes lining the Back Bay avenues and cross streets; and with all the variety and originality of form and decoration there is, after all, almost nothing of vulgar sensationalism or grotesque and screaming oddity for the mere sake of oddity. It is remarkable how well we have escaped that misfortune, with all the old safe and standard conventionality out of fashion. Richardson, with his daring new departures, has had full swing here, and piled up some of his most massive and important works, both in private houses and public structures. But the score of young native architects who have been inspired by him into invention and adventure have kept their heads very well. One of the good and abiding results of the architectural revival in Boston is the Rotch prize for young architects, which permits the winner to go to Europe to travel and study, and links the family name of one of our most successful young architects with this monument of progress in the history of American arts. But the great memorial of the epoch is this new Boston itself, with its sumptuous and sound new house-building. The most surprised and delighted of those who see what has been done with old Boston are those returning to us or visiting us, to whom old Boston is near and dear. Julian Hawthorne, lately trying to identify the scenes of his father's romances, imagines Hester Prynne musing in her lonely cot beside the gray waters of the landlocked bay and amazed at a vision of Commonwealth Avenue rising from the waves. "Where," he exclaims, "in the harsh soil of Puritan asceticism, were the seeds hidden of all this present luxury and culture?"

As I write the town is dreadfully wrought up over the apparent carrying into execution of the long-pending threat to build an apartment house in Copley Square, the first-accomplished triumph of "Beautiful Boston." This is the noble square on which front the Museum of Fine Arts, Trinity Church, and the new Public Library, and from which are visible, near by, the two great buildings of the Institute of Technology and the Museum of Natural History, and the "New Old South," the Art Club, and other fine public buildings. It is a narrow flat-iron of land directly in front of Trinity and extending half the length of the Art Museum that is to be built over, to the just horror and indignation of all good Bostonians. It appears that the owner offered some years ago to sell it to Trinity Church for \$20,000. But it was believed by that corporation's lawyers that it was already public property, having been so laid out on a map of the land company which owned the Back Bay. That claim, however, has been thrown out by the courts, and the owner has now trebled his price, demanding \$60,000. Meanwhile, he has actually begun digging for the foundations and cellar of his projected building for bachelor apartments, and the anguish of all interested in the artistic and architectural glory of Boston can only be imagined. Agonized appeals are written to the journals calling for subscriptions toward buying off the hardened landowner. Ruskin would delight in the intensity of the popular indignation manifested in these communications, very much in his own vein of fervid protest against modern vulgarity and money-getting greed. A last stand has just been taken on a legal technicality which may interpose another delay of a few months, but it seems like a forlorn hope. The trouble with the plan of a subscription is that it is only a short time since another part of the same square was bought in that way, with the aid of an appropriation from the city treasury, and public spirit and liberality are about exhausted by that effort. It is certainly too bad that this new draft should have to be made in a year when nobody can feel much like giving. One writer proposes that every patron of the symphony concerts and opera this winter should put aside a proportionate sum for Copley Square, and perhaps something of this kind will be attempted.

GRETA.

BOSTON, October 4th, 1884.

Gallery and Studio

ALPHONSE LEGROS.

LEGROS has put a broad line of demarcation between himself and all other modern etchers. Others have signalized themselves by archaisms of manner or of technique; he alone has caught the Gothic spirit, not so much of the old etchers as of the old engravers—the feeling for tell-tale qualities of line, the ascetic abstention from color, though showing every now and then that he can make great use of it, which distinguishes the work of Dürer and many of his contemporaries and successors. Among moderns Legros can be compared only with Méryon, the etcher, and Retsch, the designer for wood-engraving. He has more of the Goth in him than the delineator of old Paris, and less than the fantastical German.

Alphonse Legros was born in the pleasant little town of Dijon, old, narrow and crooked, with tortuous vistas, mossy roofs, bulging fronts, which look as if in former centuries they had seen a considerable amount of good living. That is the way Henry James characterizes it; and it is easy to see, in looking over Legros's work, how his birthplace has influenced his whole current of thought and his entire career both as painter and as etcher.

The old palace of the Dukes of Burgundy, now the Hôtel de Ville, with its wide, clean court; the "place" on which it fronts, semicircular, symmetrical, stiff; the museum, worthy of a metropolitan city, the park, about a mile from the town, with its blue-green prospectus, and alleys and "rond-points"—these were the surroundings of Legros's childhood. No doubt a careful investigator would find among the old pictures of the museum some which would, in spirit at least, seem to be the forerunners of the "Bonhomme Misère," the "Wood-cutter" and others of our artist's pictures. But Legros is also very much

of a modern, though born in a little city which has not yet made up its mind whether to be mediæval or of the eighteenth century. His long residence in London has given him a very strong tinge of the nineteenth. Legros has lived for nearly twenty years in England, where he met his first success, and where he is, perhaps even now, best appreciated. His first picture of any consequence, "The Angelus," was bought by Seymour Haden. Among other important pictures which remain in England are "The Pilgrimage" at the Liverpool gallery; "The Spanish Cloister" and the "Benediction of the Sea," which belong to Eustace Smith; "The Baptism," belonging to Sir

both as a teacher and as an artist, though they have preserved him from the weariness and disgust which a man of his temperament would inevitably have experienced in Paris, and, in doing so, perhaps made his work less valuable than it might be, have not made him a jot less a Frenchman. He has not become half Anglicized like Tissot, nor wholly cosmopolitan like Alma-Tadema. His work shows all the seriousness, not to say, the bitterness, of the exile, for whom a place of honor in his own country comes too late to be fully appreciated. One may almost imagine him, though having such good luck in England, sauntering about Leicester Square, a sad Frenchman, out of his

element and bitterly bent on reforming things. In Legros's case, his early impressions, never counteracted by a long experience of Parisian life, have made him more or less of a devotee, instead of the radical that he might otherwise have become. He puts his finest inspirations, his strongest work into such subjects as the "St. Jerome" or the mediæval legend of the "Bonhomme Misère."

The story which the two etchings of the latter subject illustrate is that of a poor old man whose only earthly possession, the crop of pears which was furnished by an old tree at his door, was taken from him by his rascally neighbors. His prayer to be delivered from their thievery

was answered by heaven endowing the branches of the old tree with the power to hold in them forever any one who might climb up into them until the old man should himself set him free. The good-natured old peasant was merciful in every case, until one day Death came for him, and then the Bonhomme had an idea. He induced Death to mount into the pear-tree, where a few succulent fruits still hung to the branches, and there he left him, vainly endeavoring to get down again. The moral, of course, is that those who least enjoy life live the longest.

The grim humor, the vivid fancy, and, above all, the serious faith that Legros has put into his two illus-

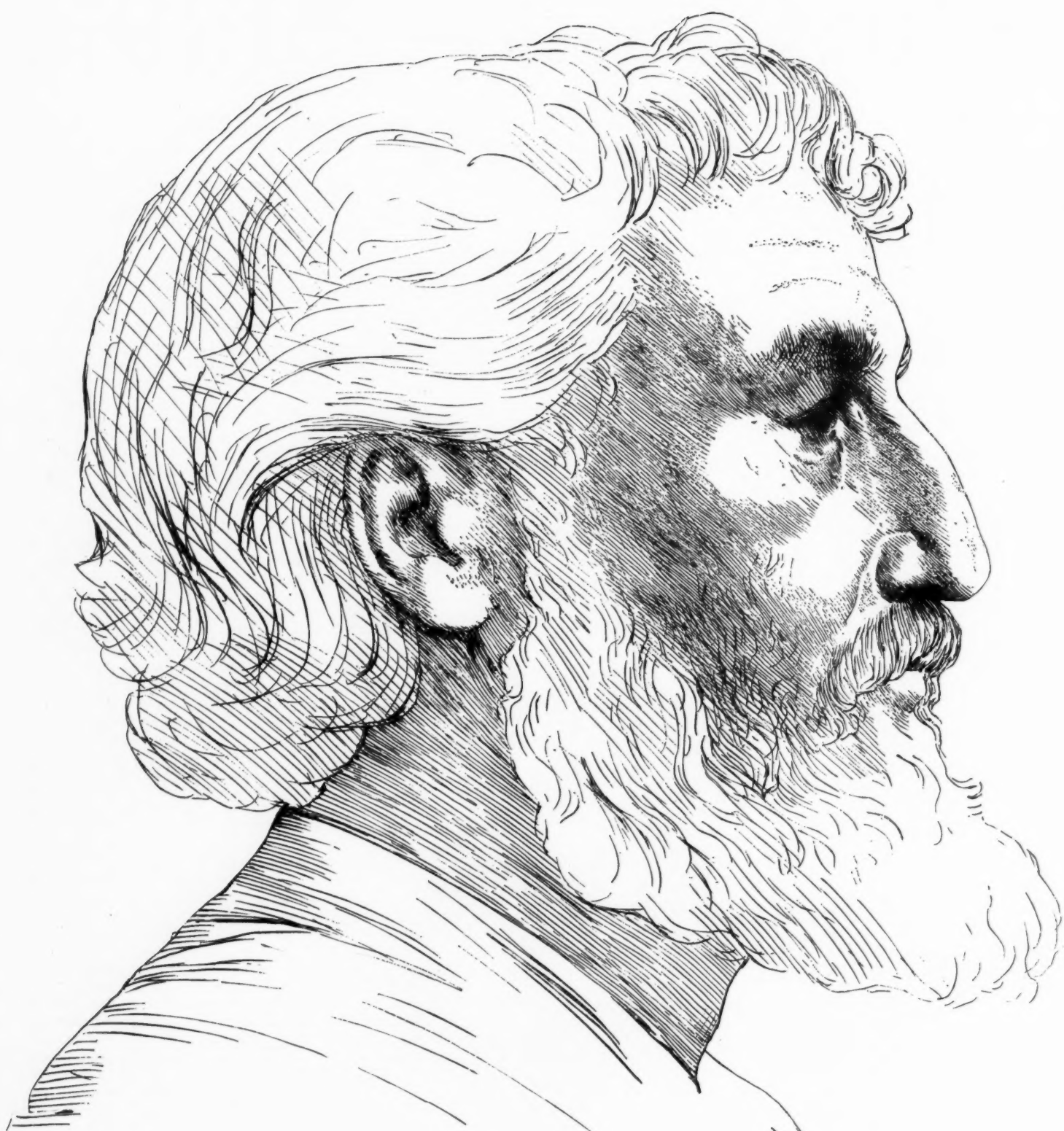


ALPHONSE LEGROS.

FACSIMILE OF AN ETCHING BY HIMSELF.

George Howard; "The Coppersmith," owned by Mr. Ionides, and which was exhibited at the Salon of 1875 along with the "Demoiselles du mois de Marie," which last belongs to M. Mieville. "The Coppersmith," "The Spanish Cloister" and "The Baptism," together with a portrait of Thomas Carlyle and a landscape, were shown at the Grosvenor Exhibition of 1877. Since then he has exhibited at the Grosvenor Gallery a considerable number of finished pictures and of sketches, or rather, as we would call them in America, elaborate studies.

But Legros's long residence in England and the associations among which he has been thrown there,



SIR FREDERICK LEIGHTON.

FACSIMILE OF AN ETCHING BY A. LEGROS.



"DEATH AND THE WOODMAN."
FACSIMILE OF AN ETCHING BY A. LEGROS.

JOSEPH DE NITTIS.

trations of this story can hardly be conceived by whoever has not seen them. They are unique, for these qualities, among all works of our time. They leave Doré's strongest conceptions far behind, as well in power of imagination as in correctness of drawing. "Le Mort et Le Bucheron," which we reproduce, belongs to the same class of subject, as do several of the paintings mentioned above.

Legros's first picture in the Salon was a portrait—that of his father, exhibited in 1857. He has ever since given great attention to this branch of art; and his firm hand and keen insight into character have preserved for the future as no other could have done the features of many of the greatest men of this age. Among these are the portrait of Victor Hugo (etching, nearly full-face, of which four states are known); a portrait of M. Jourde, Member of the Commune, in dry point; two portraits of Thomas Carlyle, of which the larger is considered the best likeness extant of the great Scotchman; an etched likeness of his friend, the artist Poynter, done for Mr. Hamerton's "Portfolio;" portraits of Cardinal Manning, of Sir Henry Thompson, the celebrated electrician and physicist, and many of lesser men—artists, authors and others.

In France the principal paintings of Legros have been scattered through the provincial museums, where they are seldom seen

by those who would be most interested in them. His native town of Dijon owns the "Ex-Voto." Avanches has "The Stoning of Saint Stephen." The gallery at Alençon has his "Monks at Prayer." Lille has a drawing of St. Sebastian, and the Luxembourg only one picture, the "Amende Honorable." The latter was painted in 1868. But it is probable that Legros's fame will depend on his etchings, for the fine examples of which reproduced herewith we are indebted to A. W. Thibaudau, of London,

(To be concluded.)

FEW artists have left a more varied and more interesting series of works than Joseph de Nittis. Born at Barletta, in 1846, of a family of Neapolitan patriots, the future artist first acquired a taste for drawing in looking over the portfolios of his grandfather, who was an architect. While yet a boy he entered the School of Fine Arts at Naples, but one of his brothers having bought him a box of colors, he abandoned the school and spent two whole years in the country work-

under Gérôme. Happily for the young man the influence of these two masters was so small that he only painted one costume picture, "A Visit to the Antiquary," exhibited in the Salon of 1869 side by side with "The Passing Train." The latter picture created a sensation. It represented horses scampering away frightened by the passing of a train whose end lanterns are seen disappearing along the track in a wood. The visit to the Louis XIV. antiquary was the last concession De Nittis made to schools and masters; henceforward he painted what he saw and as he saw

it: "The Pouillets Road near Brindisi" (Salon of 1872); "The Descent of Vesuvius" (1873); "Fait-il froid!" (1874); "Boulevard" and "Place de la Concorde" (1875); "Cavellamare" and "Place des Pyramides" (1876); "Paris from the Pont Royal" (1877); "The Boulevard," "The Bois de Boulogne" and the "Arc de Triomphe" (1878); "A Match-Seller in the City of London" (1879). At the Universal Exhibition in 1878 he had no less than twelve pictures, views of Naples, Paris and London, animated by figures of the most modern and "spirituelle" elegance. De Nittis's pictures of London, his Westminster Bridge in a fog, his Piccadilly, which he sold for 54,000 francs, and which afterward found a buyer for 60,000 francs, his Trafalgar Square, his views of the city, were wonderful renderings of the peculiar



"WESTMINSTER."

DRAWN BY A. BRUN FROM A STUDY BY JOSEPH DE NITTIS FOR HIS PICTURE IN THE PARIS EXPOSITION OF 1878.

ing in the open air under the sunny Neapolitan sky. One of his studies he sent to the annual exhibition of Naples, and it was found worthy to be bought by the city and to be hung in the museum of modern painting. In 1867 he went to Paris with a few hundred francs in his pocket, and fell in with the painter Brandon, who gave him hints, among which the most valuable perhaps was to advise him to offer some studies to Goupil & Co. These dealers paid him for them \$20 each. During this first stay at Paris De Nittis received some advice from Meissonier and studied

quality of the air of London. While living there he met an amateur who thoroughly appreciated his work and bought his pictures at prices which enabled the artist to return to Paris—if not wealthy, at any rate in a position where he had no need to worry himself about the morrow and its wants. Like a true artist that he was, De Nittis at once took advantage of his success—not to turn that success to further pecuniary advantage, but to pursue his artistic education, to push farther and farther his observations and his researches. Thoroughly convinced that the real and the modern

are the true fields of the artist who respects himself, penetrated too with the sentiment of feminine and "mondaine" elegance, he began on his return to Paris, after the exhibition of 1878, to study pastel painting, an art which had fallen into neglect since the eighteenth century, when La Tour, Perroneau and Liotard adopted it as the most delicate and exquisite medium for perpetuating the feminine charm of their epoch. After three years' patient and ingenious efforts he convoked artistic and literary Paris to an exhibition of his pastels at the Cercle de la Place Vendôme in May, 1881. Among the portraits exhibited two were especially remarkable—namely, that of Madame Ephrussi in her salon, and that of M. Edmond de Goncourt in his library with a lovely winter landscape seen through the window, both masterpieces extraordinary in the power and delicacy of the color and the surprising relief of the modelling. In this resuscitated art of pastel painting De Nittis ob-

In this portrait and in another portrait of a lady in white, now in the possession of Madame de Cassan, De Nittis did work which certainly entitles him to a place among this highly illustrious company.

In this same exhibition at the Place Vendôme, De Nittis showed three large pastels representing scenes of the Parisian race-courses. They were exhibited with great success in London this spring. They were unique in that no artist had hitherto applied pastels to scenes of such complication and of such dimensions. During the latter years of his life De Nittis occupied himself constantly with the perfecting of pastel painting, and especially with the problem of fixing the pastel without diminishing the purity and velvety softness of the colors. Fearing, however, that he might not succeed, he determined to obtain in oils as exquisite a rendering as possible of scenes of Parisian elegance, and during the last eighteen months he was at work on a series of studies and compositions in

"tache" which appears so tellingly in his finished pictures, was thought out and studied. His famous picture of Waterloo Bridge, for instance, was the outcome of a year's work spent in making studies of fog, of iron girders, of cabs and of various atmospheric effects. The painting itself was done in four days. In the same way for all his pictures, the final effort which seemed so facile to those who were not behind the scenes, was preceded by months of study and patient observation, in which he was aided by an extraordinary ocular memory which enabled him to record faithfully the next day—as in "Le Thé"—such and such an effect of light on nude shoulders, such and such a shadow sinking into the folds of a lace skirt, such and such a reflection scintillating on the silver tea-service illuminated by a lamp with a rose-colored "abat jour."

In my opinion, De Nittis, although he was cut off before he had said his last word in his art, is destined



CHARCOAL STUDIES. BY JOSEPH DE NITTIS.

tained effects which oil painting cannot give. The pulverous surface of flesh, the pile of stuffs, the quality of atmosphere, are rendered with a verity that could not be surpassed. The portrait of Madame Ephrussi struck me particularly at the time as a masterpiece. The lady, more beautiful in expression than in line, and in color than in contour, is seated in a Japanese salon, on a light blue embroidered silk settee. Behind her is a deep blue Japanese screen, and to the left a "flambe" vase. The lady is dressed in black, and her blue eyes and black hair are of a sweet and charming effect. It is simply the portrait of a Parisian lady sitting in her salon in the midst of the furniture and bibelots which contribute to the grace and comfort of her daily life. Théophile Gautier has said that the portrait raised to the level of art is one of the most difficult tasks that a painter can undertake, and only the great masters, Leonardo da Vinci, Titian, Velasquez, Holbein, Van Dyck, have succeeded in it.

which he endeavored to render the effects of artificial light. The results he obtained if not perfectly successful—is not the problem he set himself impossible of solution?—were charming to look upon and of the deepest interest to the artist. One of them in particular, "Le Thé," exhibited two years ago at the Petit Gallery, was as near perfection as the limitations of the artist's material permits.

Joseph de Nittis has often been classed among the "impressionistes." If we accept the word in its common application, to call him so is an insult to his talent; he was too conscientious and too complete an artist to disdain perfection of drawing, truth of coloring, and order of composition as the ordinary super-disdainful impressionist is inclined to do. He was an excellent draughtsman, as will be seen when his biographer, whoever he may be, turns over the portfolios in his studio; he was a most patient observer, and every picture which he painted, every eloquent

to take a very high place among contemporary painters. He owed nothing to tradition and everything to precise observation, indefatigable industry, and to that gift of nature, that faculty of vision without which no effort would be of avail. In all his work, in his landscapes, in his portraits, in his scenes of Parisian elegant life, he sought to attain absolute truth. I do not mean thereby the truth of the "trompe l'œil," the reflection of the passive mirror, but rather that truth which is the ideal of the privileged few who have the sense of art, the vision of beauty, the love of nature and the enthusiasm of life.

De Nittis had all these rare qualities and, above all, he had the enthusiasm of all that is striking, peculiar, and charming in modern life. At Paris he was more Parisian than the Parisians; at London he was the most accomplished of Londoners. His ideal was to possess and to express everything that belongs to modern life.

THEODORE CHILD.

LESSONS IN WOOD-ENGRAVING.

I.

ENGRAVING on wood is the process of cutting away from the surface of a block, otherwise prepared for printing from, every portion of the wood except the lines which form the picture, leaving these standing

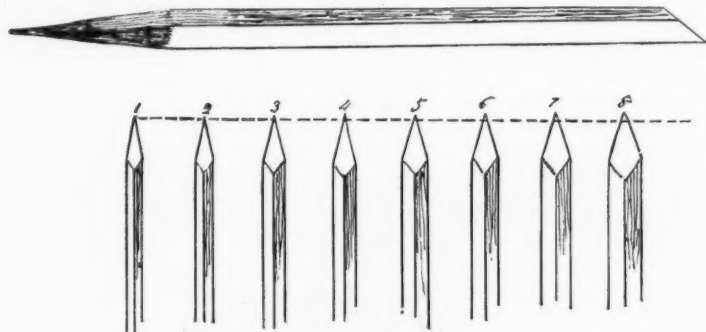


FIG. 1.

to receive the ink and be impressed upon the paper. There are three principal ways of reproducing designs in black and white upon paper by means of printing. In order to have a clear conception of what these are, and how they differ, it is necessary to understand first what printing is. To begin with, comparatively few persons have a correct idea of what printing ink is.



FIG. 2.

It has nothing except its color in common with the ordinary writing ink with which we are all familiar. It is substantially a thick oil paint, the basis of which is linseed oil made viscid and ropy by much boiling, and the admixture of some other materials, so that it becomes an unctuous substance adhering readily and strongly to paper, and drying quickly when so applied

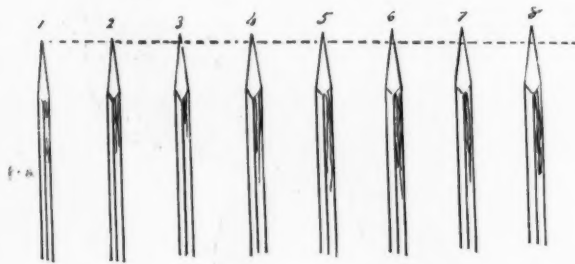


FIG. 3.

in a very thin film. Lampblack being ground up with this medium produces printing ink, which, when displayed in various forms upon paper, is the means of communicating and perpetuating the knowledge of everything which man has achieved. For the purpose of attaching it to the paper in these various forms it is first placed upon a properly prepared surface. Paper

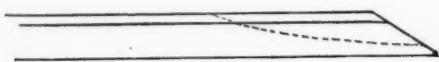


FIG. 4.

being now applied to this surface with great pressure readily absorbs the ink from it, and you have the result—a poem or a picture as the case may be.

Now, as was said before, there are three principal ways of preparing this surface for communicating the ink to the paper in the desired forms. First, there is a method of placing the subject upon a plain surface, which is, like paper, receptive of either water or oil.

The drawing being made upon this surface with a greasy material, it is then wetted all over. The surface where not drawn upon absorbs the water, while the greasy drawing repels it. The ink, also greasy, is now applied to the whole. The drawing, not being affected by the water, receives the ink, while the rest of the surface, being wet, rejects it. Now the paper is pressed upon the whole, and takes the ink from it, the result being that the drawing is reproduced upon the paper. This process represents that branch of the art of which lithography is the type.

In the second place, there is a method of reproduction in which a smooth and polished surface has lines incised in it, exactly corresponding to the lines of a pen and ink drawing, lighter or heavier as the design may require. The whole is now covered with the glutinous ink, which is then wiped entirely from the polished surface, leaving the incised lines filled with it. Now, as before, soft paper being forcibly pressed upon the whole surface, draws the ink out of the lines in which it is imbedded, and again the drawing is reproduced. This is etching, steel-engraving, and the like.

Finally there is the process by means of which by far the greatest amount of knowledge, verbal or pictorial, is communicated to the world. In this process those lines which are to appear black upon the paper form the printing surface, every part which is to remain white being so sunken that the ink does not touch it at all, and that it does not reach the paper which is impressed and blackened by the lines forming the general surface. In the case of ordinary books and newspapers, this surface is formed by types placed closely side by side, and bound together in a solid mass. In the case of a picture or other illustration, all the lines which we see in the completed print stand at the same height as the surface of the type, while the part which remains white is below that surface, and is not touched either by the ink or the paper. For the purpose of producing this result wood-engraving is the process most generally used. It is also the oldest method, having, in fact, preceded printing as now practised.

The purpose at present is to explain in a simple and concise manner the art of wood-engraving, so that any person of ordinary ability may begin the practice, and produce a block which may be printed from. So much as this may be accomplished in a comparatively short time, although, as in all other arts, the best results can only be attained through long and earnest study.

We will begin with the first requisite, the raw material—wood. Many different kinds of wood have been and are used for engraving upon, but boxwood is that

which is generally employed, and invariably so for all fine work, book illustrations and the like. It is sawed into slices about an inch thick, and across the log, so that the picture is made on the end of the grain. This is in order that lines may be cut with equal facility in any direction, while if it were made on the side, the wood would splinter and chip out when cut across the grain. Some large and coarse work, such as theatrical show-bills, is cut on the side of ordinary boards; but it is always done on softer wood than box, generally pine, and requires different tools—more like carvers' tools than those for wood-engraving as commonly practised.

When obtained from the men who make a business of preparing it, the surface of the block is perfectly level, smooth, and polished. To make it ready for drawing upon a very thin coating of white in gum water is given it. Any white water color, such as

Chinese white, will answer the purpose. This must be put on so thinly as not to hide the grain, since a thicker body would be very inconvenient to cut through, and would make the drawing liable to chip off before the tool.

Let us suppose you have your block prepared in this manner for working upon. The design for engraving is first drawn in the ordinary manner upon paper. Take a piece of the finest transparent tracing paper

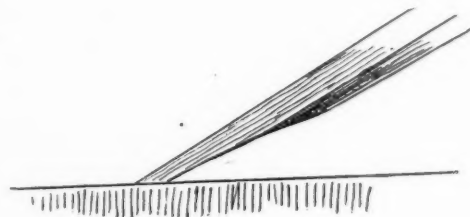


FIG. 5.

and lay it over the drawing. On this with a medium black lead-pencil trace the outlines and all details which you may think necessary; then turn the tracing over, and lay it with the pencil marks against the face of the prepared block; go over every line with a hard, smooth, rounded point of any kind, like the end of a knitting-needle, for instance. You will now have an outline on the block reversed—that is to say, it will resemble the reflection of the picture in a mirror. This reversal is a necessity in everything intended for printing. It may give you some trouble at first, but you will soon become accustomed to it and "work

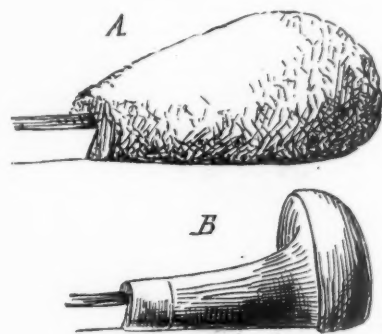


FIG. 6.

backward" without difficulty. Now finish the drawing on the block in whatever style you desire—pen and ink, pencil, or India ink wash, in accordance with the original design, and when it is satisfactory you are ready for the crowning work, engraving.

A great part of the work done of late years is not drawn upon the block at all, but the design being made much larger than the engraving is intended to be, is then reduced, and placed upon the wood by means of photography. This is very convenient, but, like all other labor-saving processes, it has its disadvantages. This, however, is not the place to dis-

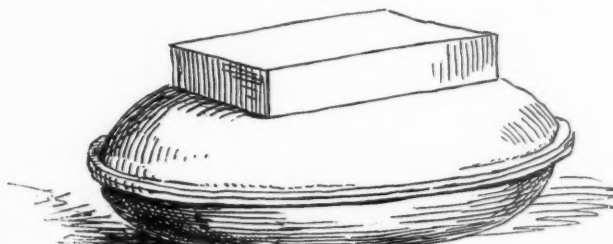


FIG. 7.

cuss this point. Should you choose photography as your method, you have only to make your design in any material you may prefer, oil or water, only it must be in black and white, and larger than your engraving is to be, so that it may come out clearly and sharply on the block.

So much for the material. Now for the tools. They are simple in form and not many in numbers.

They may be classed under two principal heads—"gravers" and "tint tools," being the technical names by which they are known. "Gravers" as they come from the maker are of the general form shown in Fig. 1, differing in thickness, as may be seen from the series of numbered points. It will be observed that although they vary in thickness, the points are all acute angles. In order to fit them for use they are graded; that is, they are ground down and rounded along the bottom edge in gradual succession from the thinnest to the thickest, until they assume the form shown in Fig. 2. This is in order that white lines of various thickness may be taken out neatly without pressing the tool too deeply into the wood. The tool is also more easily turned and managed.

"Tint tools" are of the same general form, but with their sides more nearly parallel, whether they are thick or thin, so that sinking them a little deeper in the wood does not perceptibly widen the white line which they cut. They are for the purpose of making the various degrees of shade in an engraving corresponding to washes in a drawing—skies, smooth water, and so on. These are produced by a series of lines which are parallel and equidistant in each particular shade. These lines may be straight, curved, or irregular, but they must have a certain uniformity to produce the effect desired. The tools are shown in Fig. 3. They must be treated in the same manner as the gravers, that is, ground down in regular gradation. The dotted lines in Figs. 1 and 3 show this gradation.

When the tools are once properly shaped they are kept sharp by means of a fine oil-stone. As the tool never enters deeply into the wood, it is only the lower part of it which does any work; it is therefore better to grind the top in a long slope back from near the point, as shown by the dotted line in Fig. 4. When the tool becomes dull it is sharpened by holding the face steadily against the oil-stone and rubbing it back and forth, being careful to keep it always at the same angle. (See Fig. 5.) The face of the tool being reduced to a small surface according to Fig. 4, a few strokes on the stone are sufficient to sharpen it, and there is much less danger of losing the proper angle, or getting the edges rounded than there would be if it were necessary to rub down the whole thickness of the tool every time the point required sharpening.

Handles of two forms are used. One made of cork shaped like A, Fig. 6, is most common in America, while that turned of wood like B is more generally used by English engravers. You can select the one which fits your hand best. If you can find an engraver who will fit you up a set of tools to begin with that will be the better way. If you have no such opportunity, you can buy them ready fitted. After you have worked awhile, you will have a better understanding of what you require, and will then be able to arrange them to suit yourself.

For resting the block upon while engraving, there is nothing so good as a sandbag or pad, which resembles a circular pincushion six or eight inches in diameter, made of leather and filled with sand. (See Fig. 7.) This makes a firm and solid support to the block, and at the same time allows it to be turned easily in any direction. This has to be done continually as the direction of the lines changes, since the tool, as held in the hand, always points nearly in the same direction.

You may use a magnifying glass or not, as best suits your eyes. If you use one, the best way is to have a stand with a jointed arm which allows the glass to be placed in any position desired, leaving both hands free to manage the work. I should strongly recommend you to do without a glass until failing sight calls for one. The microscopic is not the highest form of art, and some of the best engraving the world has ever seen has been done with the unassisted eye. But eyes are not all alike, and some find that glasses help them. C. M. J.

THERE are two excellent ways of discovering any weakness in a picture you have in hand. One is to look at it through a magnifying glass, which enlarges and makes its shortcomings more noticeable; the other, to reverse it in a mirror. The latter is an old and ever popular method, for the eye becomes so accustomed to looking at a thing in one way that it ceases to be critical. The moment the picture is re-

versed it becomes a fresh picture, and in nine cases out of ten errors hitherto unnoticed reveal themselves.

WORKING ART CLUBS.

"NEXT to an art school," said Mr. Walter Shirlaw, in one of his forcible talks on art to a local art student's club last spring, "I know nothing more likely to develop good and encourage talent than a working art club. Emulation is a great factor in education, and interchange of ideas another. These two the art club supplies."

The speaker uttered a simple and valuable truth. The art club, next to the art school itself, is the most important vehicle for the development of a practical knowledge of and a general taste for art which we have at our command. How thoroughly this is appreciated by artists is shown by the fact that in New York, well supplied as it is with art schools and exhibitions, the artists still find it to their interest to form associations like the Kit-Kat, the Tile, Salmagundi, Art, and other clubs for mutual intercourse in some cases, for actual work in others. At the Kit-Kat and Salmagundi clubs, especially, men who have long outgrown the limits of the art school are found working as seriously as students in their first term.

These clubs give to their members a certain commercial cohesion and potentiality as well as a field for personal contact. The members of the Tile Club have all been benefited, directly and indirectly, by the publicity which the club has enjoyed, and which, as individuals, they could scarcely have acquired. The Salmagundi Club is one of the most powerful exhibition organizations in the country, and the Art Club exercises no less influence on matters artistic here, because its operations are carried on without a flourish of trumpets.

If these remarks are true in their application to art clubs in a great city, how much more forcible must their application be to localities where the art school is unknown, and where talent is left to struggle along a thorny path, unencouraged and unaided! There is scarcely a village in the land in which there are not half a dozen people of fine artistic feeling and good natural gifts who are without the means of developing themselves. Yet by the simple process of forming an art club they would be in a position to secure a very great measure of the practical knowledge now beyond their reach.

There are no formidable difficulties besetting the formation of such a club. We will assume that six young men and women conclude to constitute themselves an association. They hold a meeting, canvass the situation, come to an understanding as to what they desire, and the work is done. The expenses of such a club are insignificant. A small initiation fee will cover the cost of a few casts and standard works on art and of some practical periodical. There need be no outlay for rental, for the club can assemble, as the Salmagundi does, at the residence of one or another of the members in rotation. The Salmagundi began this practice in its early and impoverished days; now that it is prosperous and powerful, it keeps it up for the social gratification this interchange of hospitalities affords.

The dues of an art club should be kept at the minimum figure, like the initiation fee. But there should be initiation fees and dues by all means, for they raise the club above the level of a mere casual assemblage. The members having paid their dues will desire to enjoy their benefits; they will experience a sense of responsibility to the club which they otherwise would not. In the matter of officers, an energetic member for secretary, who can also act as treasurer, will be all that the actual business interests of a small association require. Meetings should be held at least once a week, and as much oftener as is desired. For a working art club three or at most four evenings a week would be sufficient, and the work done by the members during the rest of the time should, by all means, be presented for general inspection and discussion at these meetings. Such discussion and criticism go far toward correcting errors and encouraging renewed perseverance.

A very good plan, which is in practice in most working art clubs, is to give out a subject for illustration by the members, the subject usually consisting of a single word, as "Joy," "Despair," "Darkness," or

whatever it may be. These subjects each member should work out at home, giving his or her idea of it pictorially. The various compositions should be exhibited together. These competitions frequently bring out some beautiful ideas, even if they are often crudely expressed. But they are expressed. The student is taught to tell what he or she thinks, and the first step in the practical development of invention is thus made.

One thing should be remembered in connection with an art club—that nothing succeeds without serious attention. With this fact well in mind, good fellowship will lighten hard work, and each member will help his neighbors by the common example of unselfish devotion to a common cause. A. T.

ABOUT MATERIALS FOR OIL PAINTING.

AN artist laughingly remarked at the sale of the pictures of John La Farge last spring, that the artist lost money on everything he painted. "He uses none but the best colors," he said, "and puts so much of them on that they leave no margin of profit for him."

Mr. La Farge, however much he may merit this humorous exaggeration, has certainly the reputation of a most exacting man in the matter of materials, and he is a wise man to be so. "Cheap tools make cheap work," says an old proverb, and however fair a face the work may present at the start it will not last. As a matter of fact, indeed, you cannot produce with cheap materials the first results which come from the use of the best. Pictures can be painted with sign-painters' colors, but no matter how skilful the hand that paints them they will have a raw and vulgar look beside works created out of the tubes of the great colormen.

It is particularly essential to beginners in art that their tools shall be good. In the first place, good tools facilitate work, and in the second they produce results most likely to encourage the student to further effort. No money is lost in purchasing good brushes, canvas, and colors.

In canvas there is now little choice between the foreign and the domestic. The English and French canvas is very satisfactorily competed with by our own manufacturers. German canvas is by no means to be commended, artists say. For broad and vigorous work practical men recommend the Roman and twilled varieties. The best panels and millboards still come from abroad. All paper should be avoided for painting in oil. It is absorbent and the colors never recover their true value, even when they are varnished up.

French colors still hold their own in the estimation of our painters. The English being much more accessible—for all colormen do not deal in French stock—are, however, most largely used. Good colors are made here, but artists complain that our colormen do not, as a rule, exercise sufficient care in the selection of their materials. They prepare and put them up well enough, but the ingredients cannot be relied on.

There is certainly justice in this complaint, but we have houses whose pigments enjoy equal favor with those made abroad. These do not, however, sell for less than the foreign article, so it may be broadly assumed that colors which are cheap in price are cheap in quality too.

In the matter of brushes the tyro is likely to be more seriously embarrassed than in the selection of any other materials. Even the best brushes are not regular in construction, though their quality may be the same. The desideratum with a bristle brush is firmness combined with elasticity. Thick, bushy brushes should not be accepted. Artists commonly secure the qualities they require in their brushes by cutting away some of the bristles along the outer layers, the general assumption being that almost all brushes manufactured there are made too dense and solid. French brushes have the best repute.

"What sort of an easel shall I get," once asked a pupil of Couture. "It is immaterial, my boy," replied the master, "nail your canvas to the wall if you can get the proper light on it, and make a palette of the lid of a cigar-box. But see that the canvas you paint on and the colors and brushes you paint with are as good as you can buy." The advice of the great Frenchman will be as sound at the end of the world as it was when he delivered it.



"NINON."

FIGURE DESIGN FOR PANEL DECORATION. BY CHAPLIN.

(FOR DIRECTIONS FOR TREATMENT IN OIL, WATER AND MINERAL COLORS, SEE PAGE 138.)

Art Hints and Notes.

THERE is no more useful practice for an idle hour at home than sketching from anything that comes first to hand, with anything that is handiest. Sketch your inkstand with your pen, make an impression of your neighbor's head with a burnt match, anything in short to keep your hand in, and you will be surprised to find how facile you will become without being aware of your progress at all.

A FEW plaster casts, "ivoryized" in paraffine, serve a double purpose. They aid in decorating your work-room walls and give you something to sketch when you are tired of serious work. There is nothing rawer or more disagreeable to the eye than a new plaster cast, but with the ivory color and polish it is the next best thing to ivory itself.

WORSE even than raw plaster is a cast bronzed over. It looks what it is—a paltry sham. But plaster can be stained in imitation of bronze with excellent effect. Many sculptors do not hesitate to exhibit works in plaster prepared in this way. They do not impose on any one nor are they intended to do so. The stain is applied simply to approximate the appearance to the object as it will be when completed in metal. Panels in plaster are often stained for framing or even for setting in walls and chimney-pieces. The effects of verdigris as well as the rich color of new bronze is strikingly imitated, but never try the use of bronze powder or gilding of any kind for such purposes.

PRETTY wall decorations can be made by bronzing the common basswood butter-dishes, procurable at any grocery, and painting on them in oil. Keep your picture, like a vignette, in the hollow of the dish, with the bronze for a rim. You can prepare the wood with a coat of varnish and bronze powder, being careful to get it well dried before you paint over it, or the bronze will rub up. The bronze ground gives the colors applied over it richness and brilliancy.

THE Turks never made portières more beautiful in deep and chaste richness of color than may be woven out of silk rags by any carpet weaver. Anything, from wedding-dresses down to coat linings and old neckties, can be cut up for carpet rags.

SKETCHING pictures in oil which have not the completeness necessary for heavy frames, can be given brilliancy and finish by framing them like water colors, under glass and with tinted mats and gold frames. It is the worst of taste to frame a slight sketch as richly as a finished masterpiece.

EXCELLENT mats for etchings may be cut out of some of the tinted blotting-papers now in the market. Use a sharp knife.

My first drawing-board was the board my mother rolled her pie crusts out on, and I have never been able to buy one that answered my purposes better.

NEVER be in a hurry to varnish a picture. The dryer it is the more good the varnish will do it. An oil picture should have at least six months, and, if possible, a year to dry in; then it should be washed with soap and warm water, well dried and varnished in an even coat. The thicker you varnish it the cheaper it will look. Enough is not only as good as, but a great deal better than, a feast.

If you only have one evening a week to devote to study, devote it. You will learn something, and nothing you can learn is not worth knowing. If a print or a picture in a shop window attracts you, stop and look at it. It will only cost you a few seconds' time, and you may see something new and suggestive.

In sketching or drawing from nature, follow your original as closely as you can. Do not try to make a picture, but endeavor to copy what you see. The result may not be worth framing, but it will give you a knowledge which will eventually make your pictures worth framing. You cannot gain any serious infor-

mation from superficial observation. By studying closely you learn something; by sketching you only make a memorandum and when you refer to it afterward you find yourself lost, for you remember only what your sketch reminds you of and not the details it does not contain.

THE tendency of asphaltum to crack has brought it into disrepute with those conversant with the qualities of their colors. This is the more deplorable as the effects it can be made to serve can be attained by no other pigment. The difficulty can be obviated by the process in use by Charles Volkmar and other of our painters, who have been schooled abroad. They squeeze the asphaltum on a piece of blotting-paper, which absorbs the surplus oil, leaving the color fit for use. Pictures glazed with the pigment thus prepared never crack, and a useful color is deprived of its only drawback and made available and safe.

NEVER make use of carmine, in oil or water. It is an absolutely untrustworthy color. You can produce delightful effects with it, but at the inevitable cost of permanency.

IN making rapid sketches in oil out-of-doors, a pleasing harmony can be secured by rubbing your entire canvas in with a thin glaze of yellow ochre, and painting over it wet. There must not be enough ochre on the canvas to yellow the colors which are superimposed, but just enough to warm them. The prevalent warm tone the glaze gives them will harmonize or hold them together.

PRINTS which have grown yellow with age can be given a rich effect by being framed in white mats. The contrast of the white mat gives an ordinary print which is a trifle darkened by time much of the beauty of an impression on India paper.

AN eminent landscape painter, famous for the magnificent structure, movement and color of his skies, has a simple but effective device for harmonizing them. After painting them with solid color and allowing them to become thoroughly dry he glazes with bitumen, which he afterward rubs off, till no vestige of it is observable, with an oily rag. Just enough of the color remains after this process to give the sky tone without darkening it. It is necessary that the picture be hard dry before it is glazed, and the bitumen must be as completely removed as possible.

MODELLING in clay or wax is capital practice for one studying drawing. There is no reason why anybody capable of painting should not be capable of modelling too. Some of the most eminent French painters are superb in their mastery of the clay, and some of the greatest sculptors are almost equally eminent as painters. Thomas Eakins and the late William Hunt have produced plastic sketches quite as striking and original as their easel work.

"It is as absurd for a student to begin to make sketches before he has learned how to draw, as it would be for a baby in arms to attempt to run a foot-race," says Calvin Rae Smith. "Good sketches are based on knowledge. Young workers who affect a careless and sketchy style of drawing with no experience behind it are cultivating a habit which must eventually be ruinous to them. Fortuny's power of suggestion was directly due to his enormous knowledge. He painted sketches, but you could see in them that he knew how to give them the highest finish if he chose. Learn to draw carefully first, and the more expert and accurate your hand and eye become, the more power and spirit will your sketches have. Drawing with the pen especially will teach you never to put down a line that does not mean anything, and give you a certainty of touch which you will find invaluable."

Do not hang colored pictures in hallways or on staircases unless there is plenty of light for them. Strong photographs, engravings, and drawings in black and white go best in such places.

ETCHINGS upon which any value is set should always be mounted in mats of cardboard or heavy paper. If mounted flat on cards, tissue paper should

be kept between them. Otherwise the ink in the heavy lines will be rubbed, and the print inevitably injured if not spoiled.

FIND out all you can about your materials. The artist should know what his colors are made of, and how his canvas is prepared, as well as how to use them. The better acquainted you are with your tools the more certain you will be in their use. Besides, there are colors which should never be used at all, and only a knowledge of their qualities will teach you to avoid them.

PLAIN, flat frames of unpolished oak or chestnut are the best for ordinary sketches in oil which have no aspirations to the dignity of pictures. If desired, the frames may be gilded, the markings of the wood lending variety to the surface; but to my mind a sketch always looks best in an unglazed frame.

IN fan painting, make, on tracing paper, a careful drawing of your design, and transfer it to the fan stuff itself, but very lightly so that no hard line will show. This will give an accurate outline, without any injury from erasures to the surface you paint on. Have your effect clearly in your mind before you go to work. The beauty of a painted fan is the cleanliness and grace of its execution, and you can obtain neither cleanness nor grace if you have to grope and muddle your way along.

PEN sketches in green ink—the lines in the darker parts worked with green mixed with black—have much of the effect of etchings printed in green.

THE best way to clean marble objects which have become soiled, is to soak them in water, coat them with thick gum arabic, and put them in the sun. When they dry the coating peels off, bringing the dirt with it. If necessary the process can be repeated several times, the marble being finally washed in cold water. Stains in the marble do not, however, yield to this treatment, which is effective only in the case of smudges, such as come from handling, or from deposits of dust.

MILK and water, in equal parts, is the best preparation for fixing pencil drawings. It is poured into a flat pan and the drawing is simply dipped in it, so as to dampen the back without permitting any of the fixative to run over the face. If it does, a white deposit will be left to mar the drawing.

INSTEAD of spraying the face of strong, dark charcoal drawings with fixative, I prefer to apply it to the back with a sponge. The paper absorbs the varnish and the drawing loses less of its brilliancy than it does by the application of the fluid to the front. But for delicate, light drawings this process will not do, as it always darkens the paper a little.

Do not, under any circumstances, put a drawing or print into a frame in which the glass does not fit properly, nor hang up the frame without papering the back tightly. It takes very little dust to injure a delicate work of art, and dust has a way of insinuating itself wherever there is a cranny for it to work through.

Do not use liquid India ink for wash drawings. The method of preparation causes it to run up under the brush and make muddy washes. Use the ink from the cake, rubbed on a perfectly clean china saucer. The least grease or dirt taken up with the brush will mar your drawing.

THE best way to avoid a dirty palette is not to put too much color on it at a time.

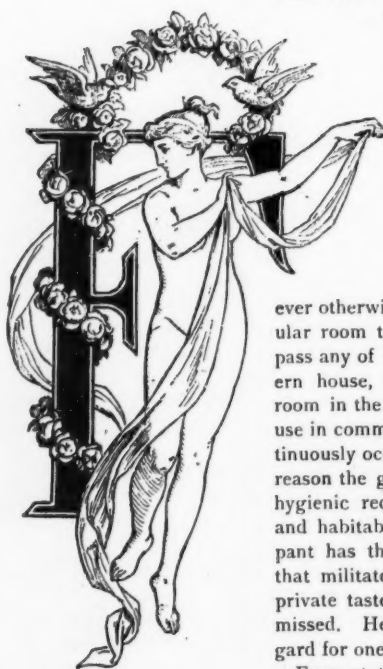
SUPERB effects are possible with the use of Payne's gray and sepia in washes. Doré made many of his drawings—notably those in illustration of the "Idyls of the King"—in this way. He washed in his drawing broadly with the gray, as strong as the medium would allow, and then gave it additional power by the use of sepia in the darkest parts. Delightfully atmospheric and dainty effects can be had in landscape by putting the whole picture in with gray, merely reinforcing the foreground with sepia.

ARTIST.

DECORATION & FURNITURE

THE MODERN HOME.

VII.—THE BEDROOM.



OR a long time the importance of the bedchamber was hardly appreciated. It was used as a reception room down to the French Revolution and after. In mediæval times it was commonly the general living-room, or when it was not, it was little more than a Trappist's cell; and that was also the case with Greek and Roman bedrooms. In short, either the bed was an article of furniture which might be set up in any room, however otherwise made use of, or, if one had a particular room to sleep in, he was supposed never to pass any of his time in it while awake. In a modern house, one's bedroom is his private sitting-room in the daytime; and while it is subject to no use in common, still it is more often and more continuously occupied than any other room. For this reason the greatest attention should be paid to its hygienic requirements and to making it cheerful and habitable; while, since no one but the occupant has the right to enter, all conventionalities that militate against health, or reason, or one's private taste or convenience may at once be dismissed. Here, if anywhere, good sense and a regard for one's personal comfort should rule.

Even at the present day the tendency is to give

too little thought to the planning and the furnishing of bedrooms. Generally, by far the greater part of the money that the house is to cost is expended before the builder gets to them, and especially is this the case if the house makes any pretensions to style or to elaborateness of ornamentation. Quite often even the "best bedrooms" in a costly house are bare, and meanly furnished, and ill-ventilated; and the abomination of the stationary wash-stand, with its complicated apparatus for the introduction of sewer-gas, is still to be found in nine out of ten bedrooms. Receptacles for dirty linen, boxes and chests, and other things which need not be mentioned, are almost as often included in the contents of the room. All of these things should be elsewhere. There should be a dressing-room attached to every bedroom; the attic or the lumber-room should be the place for trunks and the like, and there should be proper closets for linen and clothing. The bed, a table, chairs, are the only necessary furniture of the bedroom. According to some good physicians it should on no account hold anything more; they would forbid hangings of all sorts, wall-paper, mouldings to the woodwork, and carpets on the floor. Though it would be ridiculous to follow out such advice to the letter, it may be well to bear in mind that it is offered in all seriousness, by some of the most sensible men in the profession, and that, from their point of view, there is no argument to be urged against it. The trouble with them is that their point of view is too narrow. A person's mind must be considered as well as his body in fitting up a room in which he is to remain at least eight or ten hours of each twenty-four. And even bodily health would, most likely, suffer in such a room as these medical authorities prescribe. Absolutely bare floors are not conducive to health in this country in winter. Whitewashed walls are injurious to the eyes. And a total absence of pleasant decoration is not calculated to improve the temper. We must, then, take a middle course, and while avoiding as much as possible everything that would collect dust or miasmatic particles, make the room cheerful to look at and comfortable to stay in. For this last purpose something more will be needed than the hygienists will allow.

We may go so far with the doctors as to have walls, floor and ceiling such that

they can be easily cleaned. Panelled walls, if the panelling is very neatly executed, of seasoned hard wood, or of pine painted or varnished, are admirable. So is a panelled or boarded ceiling. The floor, if not of hard wood, should be stained or painted and varnished, even if it is to be covered entirely by a rug or by matting. Paper or wadding should never be used under the carpeting of whatever kind, and nothing should be tacked down to the floor, for the covering will have to be removed and the floor washed at least once a fortnight. Mats are preferable to rugs on account of cleanliness; furs and skins to either, because warmer in winter. If the walls are not wainscoted they can be given several coats of oil paint either directly on the plaster or over a lining-paper, if the plaster should crack so badly as to need it. Walls so treated can be decorated to any extent and very beautifully by stencil work, which if simple need cost no more than some of the elaborate wall papers which, though entirely unsuited, are often used for bedrooms. It should be remembered that distemper will not "wash;" still a plaster ceiling may be given a coat of distemper color, if desired, because, if plain, it is easy to renew it. The room should be well ventilated by windows, doors and fireplace. Furnace heat should be tabooed. The openings should be so arranged that the bed will not be in a draught nor have its head turned toward the light. The bed should not occupy more than one fifth of the floor space. The room, when possible, should be at least nine feet high and about twelve by fifteen in its other dimensions. If means could be found to lessen noise in city bedrooms and to stop the vibrations which shake everything into dust, it would be one of the greatest boons imaginable. Some one put forth the suggestion in a scientific journal several years ago, that broken oyster and clam shells used as a filling between the floor and ceiling and between the furring of the walls would serve the purpose; while they would also render the walls less pervious to heat, to moisture, and to rats, and would probably check considerably the progress of a fire. Some of our innovating builders should give the idea a trial. The cost would be next to nothing in any of our seaboard cities.

The bedstead should be as simple as possible, especially if of wood. Old carved and inlaid bedsteads, furnished with brocade or tapestry canopies and hangings, are often very handsome objects in museums, but they and their like should have no place in a modern home. They are unwholesome to sleep in, and to keep them clean would busy an army of servants. If of wood, there should be no carvings, nor projecting mouldings, nor lofty architectural attachments. As a rule, such things are the work of the more ignorant sort of German mechanics, driven like slaves in some big furniture factory, from which the fashionable upholsterer buys what he sells again to his customers as being his own work. But even if good carving be put upon a bedstead, it is put in the wrong place.

If you must go to the shops for your furniture it is the part of sound sense to buy what is obviously and openly a manufactured product. For this reason, as well as on account of their cleanliness, the iron and brass bedsteads now so well established in public favor are to be recommended. They are sometimes quite ornamental, but never so as to ape the appearance of a special work of art. Still, the less ornament the better. The rods which compose their frame-work almost always make some handsome geometrical

figure in themselves, and with the few cast or chased bosses at the joints they are enough to give an appearance of neatness and elegance which it would be well if wholesale manufacturers of other articles would set themselves to attain.

The bed should be placed so as nowhere to touch the wall. If this arrangement exposes one to currents of air, a small screen placed around the head of the bed will guarantee the sleeper against them. But supposing that it is decided to have the bed as artistic as it can now be gotten up, and that you know where to go to have it done, what should the form be of such a bedstead? There are some which do not involve dust-gathering or unwholesome stuffiness. The essential part of the bedstead is indeed always nearly the same. But if there is to be a canopy, it may be in a variety of forms. Havard enumerates a great many; beds with columns, with pilasters, domed, steeple-roofed, a couronne, antique, Roman, Greek, Etruscan, and so forth. Of all these he recommends but the columned bedstead, and another with a pretty name at least, the "lit d'anges." The first of these may be considered as completely out of favor in English-



EASY-CHAIR IN THE STYLE OF LOUIS SEIZE.

speaking countries. The other is placed in the middle of the room, the head turned toward the wall, from which there projects above it a small canopy with narrow curtains, which, when extended fully, serve only to screen off the light and air from the head, but not from the rest of the bed. The canopy need have no permanent connection with the bedstead, and an arm or bracket of metal can be substituted for it to hold up the drapery, which can be removed as often as desired. For a person who is determined to be decorative in this matter, there is no other form so suitable; for, while decoration may be carried to any extent on the hangings, which may be of silk and embroidered or worked in a hundred ways, health is sufficiently taken care of; and one may employ the wood-carver or not according as opportunity offers to employ a good one. If the room is to be very pretty throughout, perhaps one should not try to be more simple than this, for there may be an affectation of severity, as well as of luxury. Still, a modern belle, who disposes herself properly to rest on a hard mattress, offers a prettier picture than His Majesty Frederick the Great, snoring with his boots on, half in and half out of his bed of rose-colored silk and silver.

The room, generally, will be simple or otherwise following the decision arrived at with regard to the bed. If the former, choose for your walls a paper or, much better, an arrangement of stencils, which does not involve too much distinct repetition of set forms, and which will serve as a background for a few engravings, etchings or water-colors. The same taste should obtain in the window-curtains. Unless they open on to a fine view, they should not be striped or barred or lozenge or checkered. In case the outlook is pretty, a certain obvious regularity in the draperies on either side will be of advantage. But a striped or spotted paper is never of advantage to the pictures upon it. They are not, like nature, strong enough to benefit by the opposition of very regular forms and sharply contrasted colors. Even the frame of a picture should seldom be exactly and boldly rectangular, as it is the custom now to have it. The ideal frame for prints and the like has not yet been invented; but a pretty deep moulding is generally preferable to a flat one, and a bevelled mat covered with white or gilt paper to a shallow one cut out of a single thickness of cardboard. Your mantelshelf, your desk or writing-table, your bureau will hold, along with more necessary articles, a few small bronzes, or ivories, or bits

of porcelain, and these should be held sufficient in the way of ornament. Your bureau and table may be of mahogany or other fine wood if it suits the general color scheme of your room. If not, they may be of a cheaper wood simply painted. But, for articles so much in use as these will be, it is better that they should be of some natural wood. There are many suitable woods of a great variety of tints, from light to dark, and, with a little trouble, it should be possible to avoid painting and yet bring your furniture into the scheme of color desired.

The bedroom being one's "own room," one will naturally keep in it his letters and such purely private souvenirs as he may own. For these there may be

is rather amusing to observe that in our time, here at home, the smallness of our rooms, and the high rents we have to pay, are bringing us back to the custom of putting beds into our parlors. Only, of course, delighting, as we do, in mystifications, we cannot do the thing honestly and squarely, as they did in old times; we try to conceal the fact, and one never knows whether the innocent piece of furniture against the wall may not be a bed in disguise—

"Contrived, a double debt to pay,
A bed by night, a chest of drawers by day."

How much more respectable seems the custom of the last century in bourgeois houses in Germany and France, of frankly allowing the bed to be seen!

Whoever will look into the series of drawings made by Daniel Chodowiecki, and lately republished in facsimile, illustrating a journey he made from Berlin to his birthplace, Dantzic, will be struck by the number of instances in which this, that, or the other assemblage of distinguished people—locally distinguished at any rate—is represented by the artist as gathered in a room in which the only furniture seems to be two large beds—for, as a rule, these beds hunt in couples—a table perhaps, and the chairs on which the company are sitting. And when we read, in earlier times, of "beds of justice," and of the beaux and gallants who "assisted" at the toilets of the beauties of their time, we see, plainly enough, that the proprieties or pruderies of our time were a long while in getting themselves established.

But, apart from all fashionable follies, or honest bourgeois customs, what we are most concerned with in this matter is the improvement that has been effected, in the healthiness of our bedrooms, by the persistent efforts

of physicians and men of science. In many parts of Germany and France, to-day, the beds are still bunks enclosed in a sort of cupboard with doors, which occasionally make so much concession to hygiene as to have some of their panels pierced or else filled in with turned balustrades or spindles.

But the ordinary bedroom, in America at least, is a large room, if it can be had, and a sunny room, if it be possible. Of course, in our New York houses, a large room anywhere, up-stairs or down, is an exception, but every house may have a room into which the sun shines once a day, and the houses in the cross-street may have the sun all day at one end or the other.

There are three important things to secure, if possi-

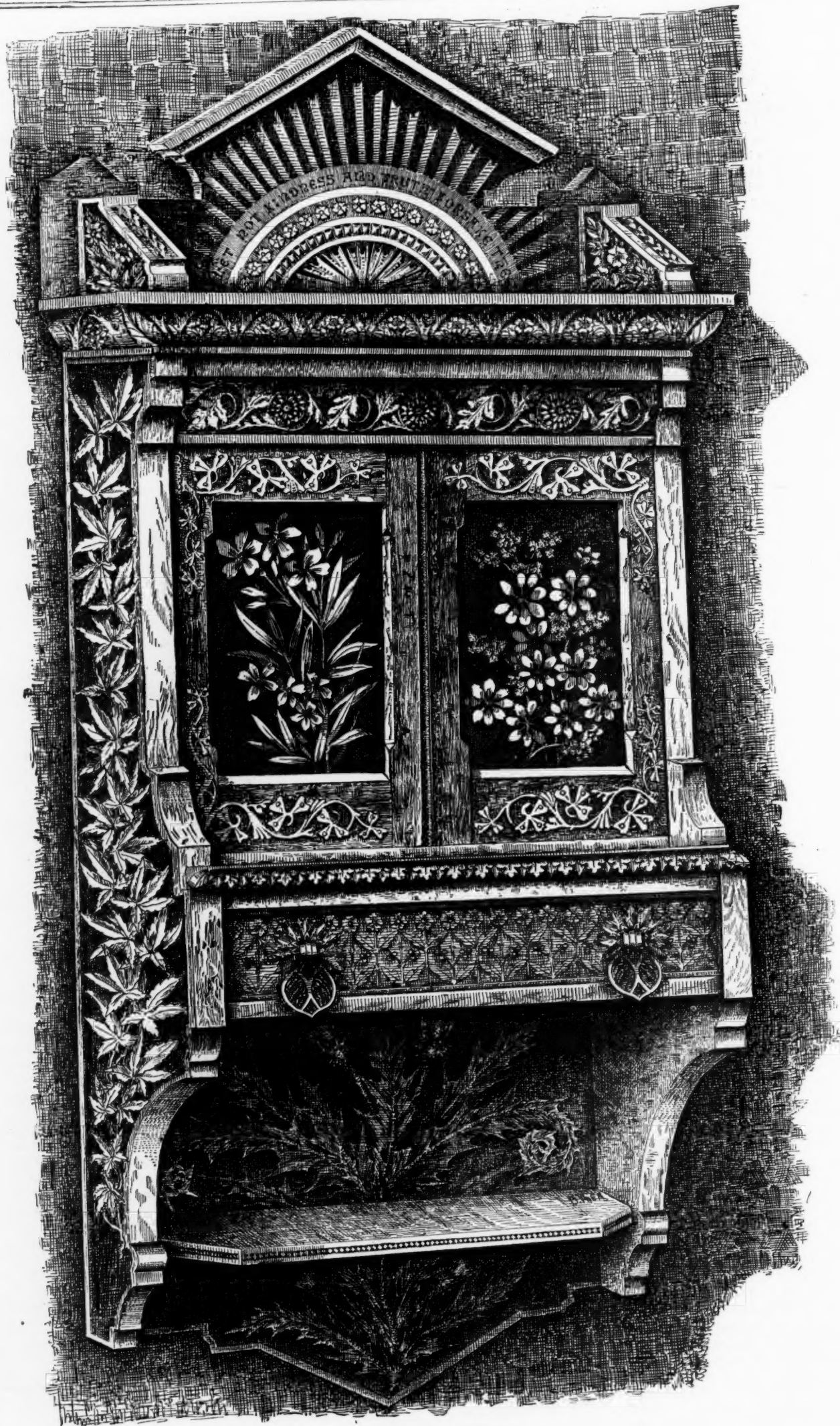


ARCHBISHOP DE GONDI'S BED IN THE CLUNY MUSEUM.
SIXTEENTH CENTURY FRENCH WORK.

certain compartments in the desk, or special drawers in the writing-table; but it is handier and safer to have a little cabinet or armoire to hold them. A "table de nuit," light and easily moved, to hold, near the bed, a candle, a book, or the draught for a sick person, completes, with chairs and perhaps a sofa, the furniture that should be allotted to the bedroom proper.

ROGER RIORDAN.

THE bedroom is comparatively a modern institution. In Europe there were times when, strictly speaking, there were no bedrooms, as such, at all. That is, the beds were not put in rooms by themselves, but were a part of the furniture of the room into which company in general was admitted, and it



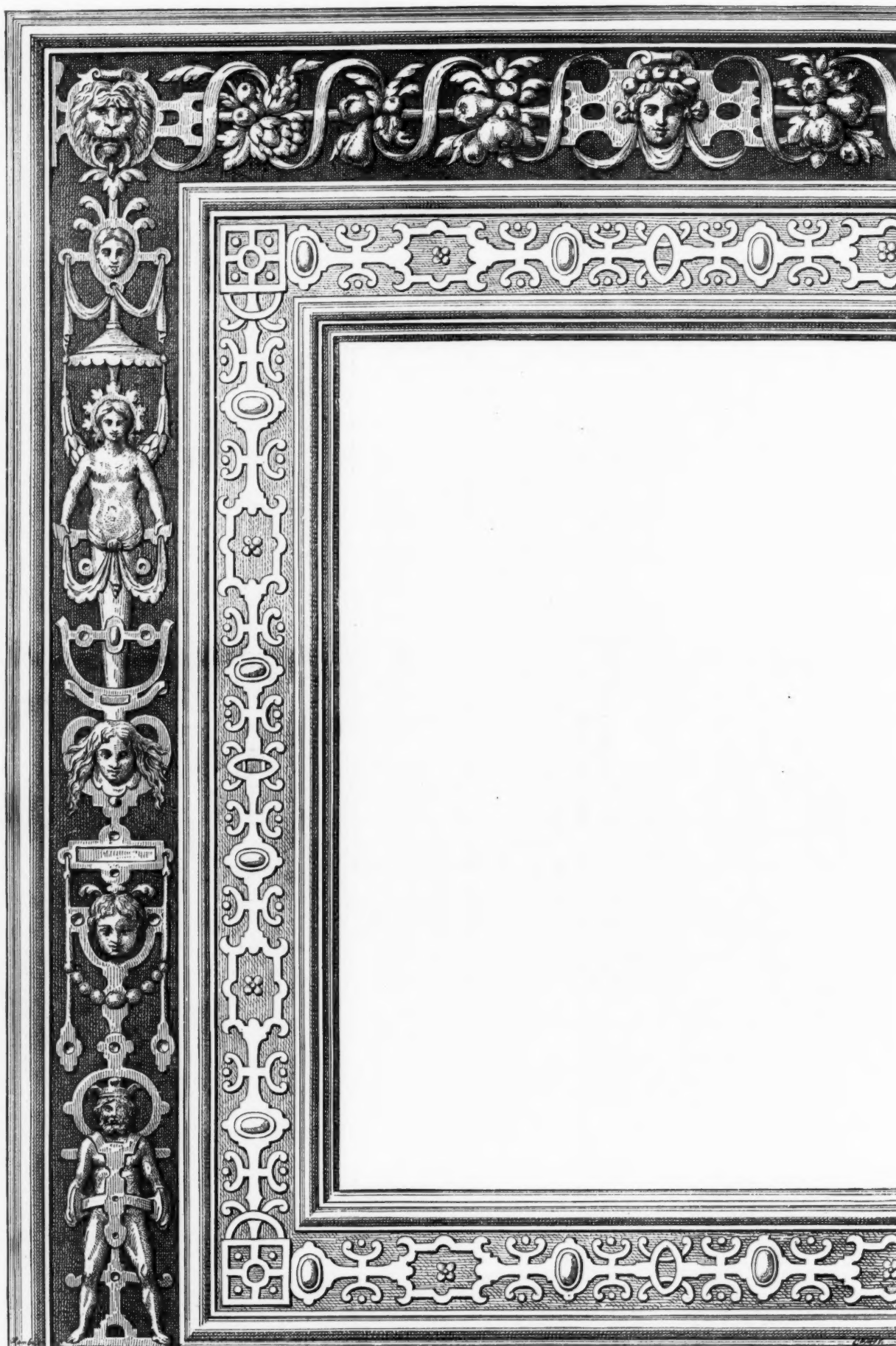
HANGING CABINET.

DESIGNED BY BENN PITMAN. CARVED BY THE PUPILS OF THE CINCINNATI ART SCHOOL.



CARVED WOOD PANELS.

EMBLEMS OF MUSIC. PERIOD OF LOUIS XVI.



DESIGN FOR PICTURE-FRAME. ITALIAN: OF THE SIXTEENTH CENTURY.

THE ORIGINAL, IN THE CLUNY MUSEUM, SURROUNDS AN ALABASTER BASSO-RILIEVO REPRESENTING "THE LAST SUPPER."

ble, in every bedroom: 1. Light; 2. A real fireplace; 3. A closet. And these are all easily possible, even in the insufficient planning of our city houses. As for the bed itself, I wish we might see the end of the over-ornamented specimens, with lofty backpieces, covered with obtrusive mouldings, all stuck on, with make-believe panels, and with spikes, knobs, scroll-sawed work and other accessories, not merely useless but hurtful, because they collect and hold dust, and harbor uninvited guests. The bed ought to be as plain as possible even when handsomest and most costly. There ought not to be an inch of applied ornament to be found upon it; whatever ornament there may be, in the way of carving, ought to be cut in the solid, and it should present as few opportunities as possible for anything that has no business there, to hide itself. The ends ought to be rounded, the sides should be low, and the headboard only so high as to give ample support to the pillows, and to show a few inches above them.

Whatever may be preferred for covering the floors of the other rooms in the house, it must be recommended that the floors of the bedrooms should not be carpeted. The floors ought to be of hard wood, and good rugs laid down at the side of the bed and in front of the wash-stand, dressing-table and bureau—wherever, in short, the warmth and softness of a carpet are desirable. Of course, if, as is best, the bed is so placed as to be accessible on both sides and at the foot, there will not be space for a large rug in our ordinary rooms—for, of course, the bed ought not to stand upon a rug. And besides, even if there were room, several small rugs would be preferable to one large one, for convenience of dusting and shaking.

Whatever, too, may be the fashion in the drawing-room of to-day, it cannot be doubted that a wainscot is best in the bedroom. A servant may be tamed down to some perfunctory gentleness and consideration when she is set to "rid up" a parlor or a dining-room, but all the untamed wildness of her nature comes out when she is let loose in the bedroom, and, unless the lower part of the wall is protected in some way, the painted plaster or the wall-paper will show signs before many days of the banging it has been subjected to by the bedstead and the chairs. Matting makes a pretty and serviceable covering for the space between the indispensable chair-rail and the baseboard, but many object to it on sentimental grounds. An excellent material is burlaps, which comes in a great variety of colors, is close in texture, and so thick that it will not "pull," and when well put up lies very close and smooth upon the wall. It is, however, rather a serviceable than an elegant material.

As for the covering of the wall proper in the bedroom, we are unwilling to recommend paper, and there is nothing to take its place, but oil-paint or distemper—and distemper we much prefer, if only the painter can secure the right color—a thing much more difficult with this material than with oil. As for the tone of the walls, that ought to be subdued, because it is easier to get to sleep in a room whose walls do not reflect the light—and, what with the light in the street and the light in other people's houses, it is difficult to make a bedroom reasonably dark in our cities without the aid of curtains and shutters. And yet we must beware of getting the room too dark, for we have many days in our winter when we need all the light we can muster to dress by.

Last comes the fireplace, and here I must say that nothing is more cheerful than a fire to dress by, in our cheerless winters. And in these days of soft coal, such a fire is within everybody's reach, even if wood is not to be thought of.

No doubt, these suggestions for the bedroom may savor to some of asceticism, and I may be told that my room is "bare." I fear it sounds so, but surely it need not look so. I do indeed think that window

curtains, bed curtains, tapestries, wall-papers, or wall stuffs, ought to be avoided. But, with handsomely designed furniture, the bedstead, wash-stand, bureau, dressing-table, psyche-glass, wardrobe and a mixture of chairs, arm-chairs, and those of a lighter sort, with a comfortable sofa drawn up at the side of the fire, with handsome rugs, a laughing blaze, and in the morning a stream of sunshine on a wintry day—all these elements ought to make up an agreeable bedroom.

CLARENCE COOK.

ARTISTIC BOOKBINDING.

II.

THE decoration of book-covers has varied in style according to the various influences that have dominated public taste. Before the end of the fifteenth century the printing-presses had turned out some thirteen thousand editions, including all the masterpieces of Latin literature, several of those of Greek

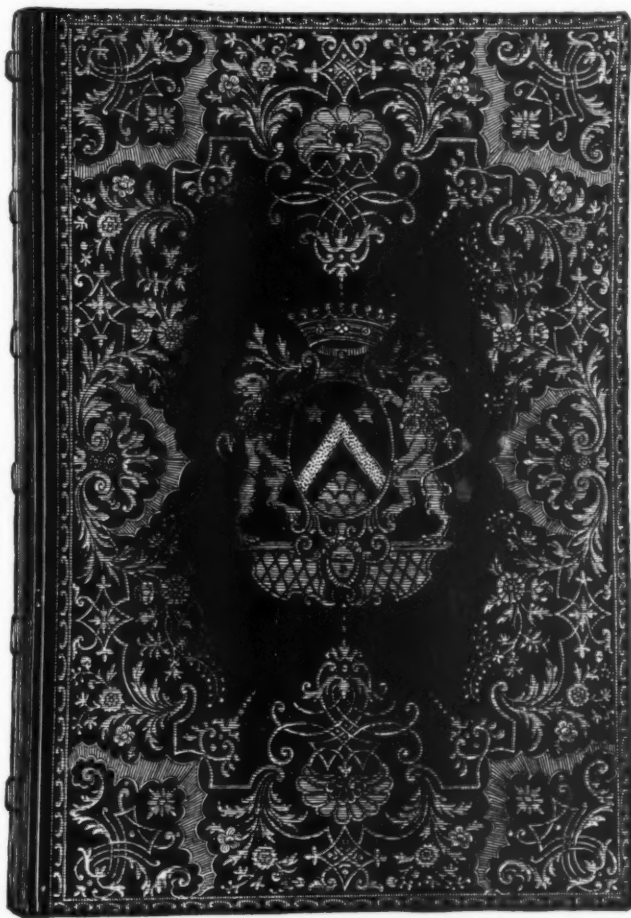
Middle Age bindings, and sometimes distributed all over the cover "en semis." When once the stamping-die of the saddlers and leather-workers was applied to binding rapid progress was made in decoration. Dies, blocks and finely engraved rollers were made with designs borrowed from the Gothic style, from the stone-work of cathedrals, from wood-carving, from the ornamentation of manuscripts, and even from the early wood-cuts that adorned the text of the volume itself. These dies were at first made of iron and not of brass, as they now are: hence the French terms of "fers" and "petits fers." The Germans, who brought this monastic or incunabular binding to perfection just when it was beginning to be abandoned in France, borrowed their designs from no meaner artists than Albert Dürer, Sebald Behan and Hans Holbein. The fine French monastic bindings were executed in the reign of Louis XII. and in the beginning of that of Francis I.; they belong in design to the floriated and flamboyant style illustrated so splendidly in the architecture of the Church of St. Maclon

at Rouen, and in the château of Amboise. These bindings are, as it were, a reduction to the proportions of jewelry of the delicious work of the stone-cutters of the fifteenth century. The monastic bindings are entirely without gold, the art of gilding on leather having not yet been introduced into France or Germany.

Italy, and particularly Venice, was the cradle of the modern artistic binding. The Italians were the first to abandon wooden side-covers and coarse leathers like pig-skin. They executed their best bindings in calf and morocco, and abandoned once for all those clasps, corners, and other metallic strengthenings which became inappropriate and inartistic the moment the size and weight of the modern printed books rendered them useless. But, though the new style of bookbinding came from Italy, it is perhaps hardly exact to attribute it wholly to the Italians. Venice being in close commercial relations with the peoples of the Levant, had attracted quantities of Greek and Arab workmen, and the binders employed by the Aldi, who had added a binding department to their printing establishment in the very beginning of the sixteenth century, were without doubt Greeks and Arabs who, like so many other artists and workmen, had come to Italy after the fall of Constantinople. In support of this statement may be mentioned a "notice to the binder" written in Greek, inserted in the second volume of the Aldine Aristotle and the first volume of the Aldine Attic orators. Greek characters too are constantly found on the Italian bindings of the sixteenth century, and M. Didot suggests that the use of sawcuts to receive the bands of a binding, a process called in French "brocher à la grecque," was a

Byzantine process introduced by the Greek workmen employed by the Aldi. However, these Greeks and Arabs brought with them their own styles of decoration, and many objects of art of that period, especially glassware, an industry in which the Venetians excelled, are covered with motives whose geometrical construction betrays their Arabian origin. These decorative motives are in fact simply the reduction of the designs of the ceramic facings of celebrated mosques. These ornaments were adopted almost without change by the Aldi, and may be found in all the volumes issued from their presses, either as typographic accessories or as an exterior decoration. There are numberless instances where you can trace a design back from a French bookbinder, for example, to an Italian leather gilder and back through a pattern book to a piece of Venetian embroidery, and finally to a ceramic motive on some mosque at Constantinople or Cordova. The purest motives of decoration found on the French and Italian bindings of the time of Francis I. are unmistakably Arab.

THEODORE CHILD.



FRENCH BINDING OF THE MIDDLE OF THE EIGHTEENTH CENTURY.

WITH THE ARMS OF GASPARD MOISE DE FONTANIEU, "MÉLANGES DE POÉSIE, DE LITTÉRATURE ET D'HISTOIRE, BY THE MONTAUBAN ACADEMY."

literature, and various editions of the works of Petrarch, Boccaccio and Dante. There was, therefore, plenty of work for the binders. But where and who were the binders? Evidently the monks were the only men who had any knowledge or experience in the matter. And so we find that the monks were the first binders and the books first bound were those first printed—namely, religious books. These monastic bindings, as they are styled, differ little from the bindings of the huge missals and manuscripts. The sheets are sewn on bands varying in number from three to eight, and made of thongs of pig-skin, the ends of which are attached to the thick bevelled wooden side-boards. These boards are covered with pig-skin, vellum, parchment, and finally with calf-skin. Sometimes the volumes have metal clasps, but generally only thongs of leather, or more often ribbons. On the bands a blind thread pattern is traced, and between the bands, at the end of the fifteenth century, a Gothic rose or finial is often found stamped without gilding. This Gothic rose is also found on the side covers, sometimes to imitate the nail-heads of the old

ART NEEDLEWORK

THE ART OF EMBROIDERY.



SINCE the revival of embroidery, initiated by the Royal School of Art-Needlework about eleven years ago in England, it has risen so rapidly and spread so widely that it is difficult to find any person now completely ignorant of the art. Like all other arts, however, it suffers from the widespread idea among amateurs that any one can do it who may have the taste for it, and that it requires no special training. They are perfectly satisfied with their own crude efforts, and their friends flatter them into the belief that these are equal to the productions of professional embroiderers. Nothing is to be said against these ladies filling their leisure hours with an employment which is perfectly harmless, but it would give much more satisfaction to themselves, and much less pain to others, if they would devote some little time to studying embroidery as an art, and trying to produce what is artistically good.

The following instructions, it is hoped, will be of practical value to all amateur embroiderers. It is proposed to start from the very commencement and go on gradually to the most advanced stitches and modes of working, giving illustrations and adopting the names and classifications in use at the Royal School in London.

Embroidery stitches have been classified by Dr. Rock into three groups—or perhaps I should say four. And it will be well to keep to these divisions. First, there is the very simple and almost primitive style of decoration, appliqué, where the design is cut out in one material and sewn on to the ground of another; this is mentioned first, but will be treated last of all. The old term for this was "opus consutum," or cut work. Second, the large class of stitches which are regulated by the threads of the canvas on or over which they are worked, the "opus pulvinarium," or cushion-stitch of olden times. Third, embroidery—

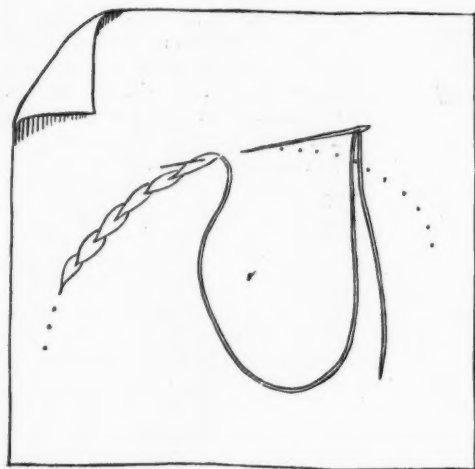


FIG. 2. SPLIT-STITCH.

properly so called—embracing an enormous number of stitches worked on any ground that may be selected, and in which the needle is passed through the material. Fourth, laid work, or couching, under which head come all the gold stitches used in ecclesiastical work. It is so called because the silk or gold thread used is all laid on the surface of the ground-work, and nothing appears at the back but the fastening stitches. The origin of this stitch was evidently the effort to avoid wasting any of the precious material

with which the ancient embroideries were executed. Fine gold and silver were too precious to be lavished on the back of a piece of embroidery, and therefore we always find them "laid" on the surface.

I shall treat first of the third and fourth classes, as being so much more important than the first two, and shall return to these later.

The first stitch to learn in embroidery, properly so called, is what is known as stem-stitch. It is the foundation of almost all others, and everything de-

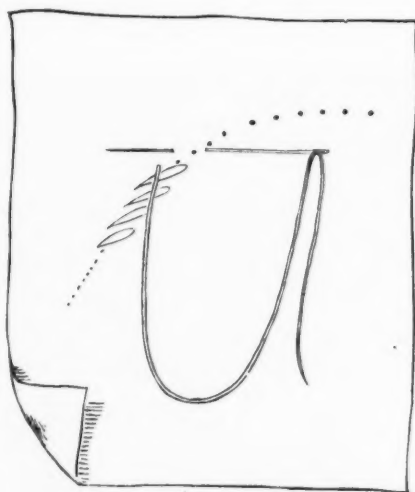


FIG. 1. STEM-STITCH.

pends on the worker gaining perfect facility in this first step before trying anything more advanced. And here I may say that it is important to ascertain the right size of needle. I shall, for simplicity's sake, suppose the worker to use only crewel while learning, and to embroider on linen as being the easiest to learn upon. The linen should be soft and entirely without dressing. Hand-made is the best, but as that can very rarely be obtained, a good even machine-made linen must be selected. No. 5 of Kirby Beard's embroidery needles will be about the best size. The linen must be held over the middle fingers of the left hand, and the needle should be run in a backward direction along the design to commence with, so as to avoid a knot—a thing which must never be heard of in embroidery, except when used as a decoration. The needleful must not be too long or it will twist and waste; the skein of crewel cut into two will be about right. The stitches are taken in a direction away from the worker, or from left to right, and should be as even as possible.

Stem-stitch consists of a long stitch on the surface of the material and a short one on the back, taken in a straight line, as shown in the accompanying sketch, or at a slight angle, if the worker is embroidering a leaf with a slightly serrated edge. In an ordinary way the point of the needle is brought out just below the point where the last thread left the material so as to produce the appearance of a slight twist; but one variety of stem-stitch is done by keeping the needle absolutely straight and bringing it up each time *through* the last thread, so as to split it. This is called split-stitch and is useful when a very straight line is needed in outlining. It is, properly speaking, however, a frame-stitch.

In working a leaf it is necessary to begin at the stalk end and work round the right side to the top, keeping the needle at a slight angle and leaving the thread always at the right side. When the tip of the leaf is reached the operation should be reversed, and the thread kept to the left of the needle in returning down the left side to the stalk. This is necessary so as to keep the direction or lay of the stitches pointing toward the extremity of the leaf on both sides of the edge.

It is best for the learner to confine herself to working in outline only until she is quite perfect in this stitch, so that she does it mechanically and quite evenly, whether with a longish, loose stitch or a fine one. When she is quite sure of herself she may begin to fill in or work solidly. This must be done by taking a second row of stem-stitch inside the other to the tip of the leaf. A very little experience will show how much better an effect is produced if the needle is taken out in the second row half way between the other stitches—where the dots are marked in the sketch. Much greater evenness is obtained in this way. The two halves of the leaf must be filled up separately, with close, even rows of stem-stitch worked in the ordinary way, with the thread to the right of the needle. Otherwise the worker will find an ugly ridge in the centre of the leaf.

The worker should now practise working plain stem-stitch and split-stitch in all directions so as to acquire skill in turning sharply or in working round and round, which is often needed for fruit. A little experience will show her the best length of stitch to take. In working curves they must not be very long; but in filled-in work a long, loose stitch is sometimes best if very evenly done.

Later on I shall speak of the principles of decorative art, but it is enough to say here that except under certain circumstances decorative work should be conventional. For instance, let us suppose that the worker is about to embroider for her first effort a chair or sofa-back cover on linen. The design selected should be a wholly conventional one; but if one containing natural leaves and flowers is chosen, they should be treated as conventionally as possible. Thus the leaves should not be shaded to imitate nature, but worked in flat tones, with no more variety than is needed to produce a pleasing effect of light and shade. The petals of the flowers also should be treated in the same manner, although a little more license is permitted with them. If the work is intended to be framed, as a cabinet panel or screen, it may be worked in natural colors and to represent nature.

But here a word or two is necessary at the outset. Nothing is more common than for an inexperienced worker to make the same mistake as an amateur paint-

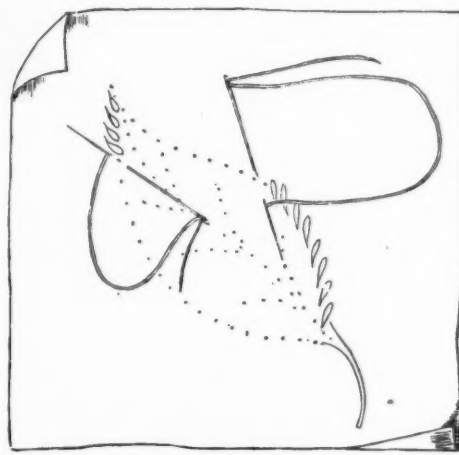


FIG. 3. STEM-STITCH EDGE.

er, who, because he knows that trees are green paints them so, and produces nothing in the least like nature. He needs much observation to show him that the trees he is looking at in the distance are anything but green—perhaps blue, perhaps a brownish purple—and so with embroidery. Poppies are bright scarlet, and corn-flowers blue, and so nothing is commoner than to see unrelieved patches of glaring red and vivid blue, which make one instinctively close one's eyes, and which are like nothing that nature ever painted. Per-

haps the best cure for this mistake is to take the brightest colored flower that exists and lay it beside your wools. You will find that it contains a hundred different lights and shades which tone it down, and that these require to be most carefully taken into account in selecting your coloring. It is better to err on the side of dulness; for a couple of stitches will give all the brightness that is necessary afterward.

L. HIGGIN.

HOW TO PAINT ON CHINA.

II.—COLORS AND THEIR PREPARATION FOR USE.

A GREAT variety of paints can be bought for china painting. Printed lists may be obtained from any of

Gray violet of iron,
Yellow for mixing,
Orange yellow,

Silver yellow,
Flux,

These colors can be procured in tubes already mixed with fat oil, or in powders. There are several very beautiful colors in the Hancock list. Among these are:

Blue (for old tile painting),
Vandyck brown,
Chestnut brown,
Rose-leaf green,

Shading green,
Orange (light),
Pink,
Rose,

These are in bottles in powder. All the colors in the list are good.

For painting in monochrome or one color, deep ultramarine, brown 4 or 17, and deep red brown are especially good. If the young amateur desires a still narrower range than has been already given, let me suggest

Deep ultramarine,
Brown 4 or 17,
Light carmine,
Crimson lake,
Grass green.

Dark green No. 7,
Yellow ochre,
Capucine red,
Silver yellow.

With these nine colors (and flux) a great deal of good painting can be done. I will endeavor to show how they may be combined to produce good effects. There are still other colors used for grounds which will not bear mixing with other paints. These are useful, and certain to fire well if properly manipulated. There are twenty-four of these colors in the list. The few that I have tried have been my preference in regard to color. They are:

Celestial blue,
Lavender blue,
Celadon,
Fusible lilac,

Maize,
Salmon,
Turquoise green,

When you are ready to actually begin painting, select your position beside the window, the light coming from your left side. Draw up the curtain, and give yourself an abundance of light. A north or east light is to be preferred. Never allow the sunlight upon your work. Let the table be horizontal, just high enough to prevent stooping; your chair also high and standing firm. Pour a small tumbler one third full of turpentine, still less of alcohol in another glass, and a teaspoonful of lavender oil in a sauce-dish. Spread the paints, brushes, palette, and knife before you, and put the essential oils at your right hand.

Wash the china with soap and water, and dry perfectly. You have selected your design, and have it and the china before you. Now wind a bit of rag on your forefinger, and press it to the mouth of the fat oil bottle. A drop or two will adhere; then dip the same finger in the turpentine, just enough to moisten the rag; now rub the surface of the china where the design is to be placed. A thin film will be formed, only to be perceived by holding the china sideways to the light. If you choose, you can place the article a moment or two on any heated surface, and it will be perfectly dry. Five minutes will dry it, in any event.

It will be much better for the painting if you will draw the design in pencil upon the china. An H pencil is the best for this use. If it is quite impossible for you to do this, I would not advise the use of transfer paper, because there is always danger of soiling the china and of leaving too heavy an outline. A better way (if you must trace the design) is, with a piece of charcoal used by artists, to rub over or blacken the lines of the design on the under side. Enough black will adhere, so that when the design is laid upon the china and drawn over with a sharp hard pencil, the impression will remain upon the surface of the china already prepared. "A better but more tedious way," advised by Charles G. Leland in his "Ceramic Painting," "is to prick the pattern with a large pin on foolscap paper. Lay this perforated paper on the tile, and mark these spots with charcoal, India ink, or some water-color. The dots thus made could be connected with a line of color." Many artists draw the design in water-color with a water-color brush. This will not injure the painting, and need not be erased. But the free-hand drawing is greatly to be preferred.

Select the colors to be used, or rather select those colors that you are certain to use during your present sitting. Your design may require a dozen colors, and

you not be able to use more than three or four during the time you have devoted to the work.

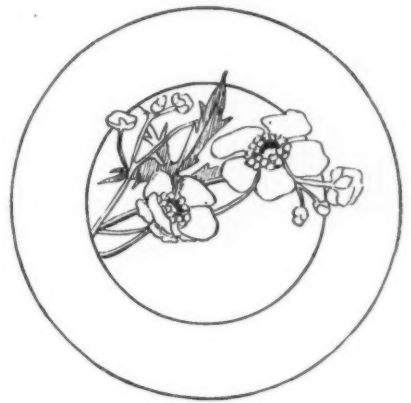
Squeeze upon the glass palette from the tube containing the highest color half as much as you could place upon a silver three-cent piece. Now dip the end of your palette knife into the lavender oil that is poured out, and with it rub the paint squeezed out. Rub it back and forth, turning it over and over with the knife, in as small a place as you can conveniently. Take up with the palette knife about one quarter as much of the flux as you took of the paint from the tube, and mix with the paint. Incorporate the two thoroughly. Repeat this in every case. Some colors are very much improved by the addition of flux.

Capucine red used thinly should always have one



DESIGNS FOR BUTTER-PLATES.

(SEE PAGE 138.)



DESIGNS FOR BUTTER-PLATES.

(SEE PAGE 138.)

the art dealers, or sent for by mail. My present object is to enumerate only those that will give a good range for flower or landscape painting. Others can be added to the list. I will speak first of Lacroix colors, as they are universally used and better known.

Ivory black,
Deep blue,
Deep ultramarine,
Sky blue,
Brown 108,
Brown 4 or 17,
Deep red brown,
Light carmine,
Carmine No. 2,

Grass green No. 5,
Brown green No. 6,
Dark green No. 7,
Pearl gray No. 6,
Yellow ochre,
Purple No. 2,
Crimson lake,
Capucine red,
Light violet of gold,

third of flux mixed with it and a little fat oil instead of turpentine, as the color needs more fire than almost any other.

Flux is a substance which acts on both color and china, causing them to combine. It consists of the same materials as glass—that is, sand, borax, and lead. When it is perfectly smooth and a little thinner than it was when you took it from the tube, scrape it up neatly, every particle of it, and place it in a compact little heap in a clean place on the palette. Then, with a rag dipped in the turpentine, wipe perfectly clean the part of the palette you have used.

Follow these directions with every color upon the palette, taking great care to wipe away every vestige

of color before rubbing up a fresh one. If the rag is clean, you may be sure the palette is.

If, however, the paints are in powder, the manipulation is somewhat different. Take from the bottle on the palette as much powder as you could put upon a silver three-cent piece. Drop beside it two drops (no more) of fat oil from the bottle. Mix this thoroughly with the powder, drawing it together and wetting it first, and then turning it over and over, and rubbing it upon the palette until it feels perfectly smooth. The secret of being able to manage the paint upon the china lies in its thorough manipulation upon the palette. If it is perfectly smooth and even with the fat oil your success is insured. When this smoothness is attained, dip the knife as before in the lavender oil, and rub and gather up and remove to one side, just as directed for the Lacroix colors.

The colors are now placed two inches apart upon the palette, the remainder of the palette being clean and ready for blending the colors, if desired.

LAVINIA STEELE KELLOGG.

Correspondence.

MAGAZINE "PROCESS" ILLUSTRATIONS.

B. T., New York.—The examples you name are not woodcuts, but pen-drawings made in imitation of woodcutting, and reproduced in miniature by the photo-engraving process. The white line is produced by crossing the black lines—when they are dry of course—with Chinese white. "Gillott's mapping pen, No. 291," or lithographic pens, are perhaps the best for "process drawing." Very black ink—most draughtsmen prefer Reynolds's liquid "Japanese India-ink"—is used on smooth white paper, or Bristol-board. The drawing is made from a third to half again the size of the required result. We do not approve of a servile imitation of the technical effects—and defects, we might add—of a wood-engraving; but in pen-drawing, as in pure engraving, sole reliance is placed on the line, and naturally the means employed to produce a certain effect of "color" are often similar in both cases. Harper's Magazine and The Century, in their illustrations, now use the pen process a great deal, while formerly they used only woodcuts. The latter are much more costly, because not only have the publishers to pay for the artist's drawing but also for the engraver's interpretation of it. It not unfrequently happens, however, that the pen-drawings are the most attractive illustrations in the number; and this is not strange when we see what delicate and artistic work is done with the pen by artists like Abbey and Reinhart. To have occasionally an absolute facsimile of the work of such men, line for line, is a pleasant relief from the clever but too often mannered cutting of the engravers who "interpret" for them. These fine pen-drawings have much

of the quality of an etching. They are given for just what they are, and differ widely from the deceptive examples of pen-drawing which our correspondent mistakes for woodcuts. Yet, strange to say, few persons, not artists, can turn over the leaves of any number of The Century or Harper's Magazine and pick out with certainty the pen-drawings from the wood-engravings.

T. H. H., Boston.—You can find no better models for pen-drawing for the photo-engraving process than the work of the French artist Vierge, in the "Monde Illustré." His sunlight effects are particularly admirable.

WHEN AND HOW TO VARNISH A PAINTING.

SIR: Please be so kind as to inform us (1) why it is necessary to varnish an oil painting; (2) when it should be

here are oiled, while those by artists, both American and foreign, from abroad seem to be varnished. What kind of varnish is used?

F. B., Chicago.

The pictures probably are simply oiled because they are not in a fit condition yet to be varnished. The oiling temporarily enlivens the colors when they look dry. See our answer above to "S., F. and G."

PAINTING A SATIN OR SILK FAN.

PASTA, Harlem.—Satin, even in the most delicate shades, can be painted on with ordinary oil colors, without any preparation at all. It is well, however, to procure a small piece of satin, as near as possible to the shade of the fan, and experiment on that. The fan can be stretched out perfectly tight by means of common tacks between the sticks, and fine needles

stuck in the satin. Water colors are hard to manage on a mounted fan, and careful experiments should be made beforehand. Those who are very skilful, however, can produce charming effects upon silk by using water colors nearly dry, and without any mixture of body color; the silk will require no preparation. If oil colors are used on silk, they should be first squeezed out of the tubes upon common brown paper; this will absorb so much of the oil that the silk can be painted on directly without sizing. Designs may also be done in pen-and-ink with pleasing results. Prout's brown ink (which may be bought at almost any art-

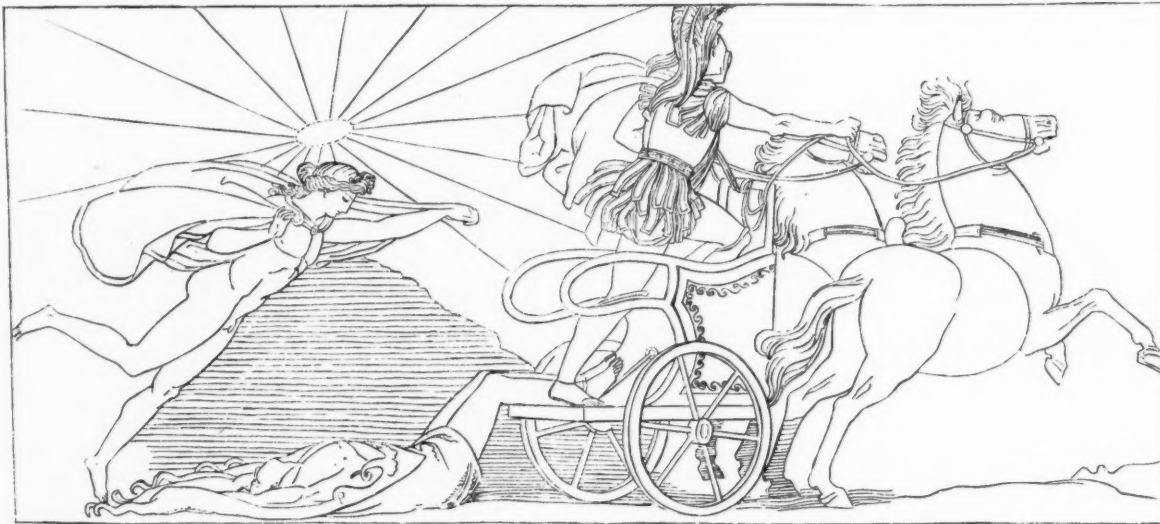
ists' material store for forty cents a bottle) and an ordinary steel pen should be used. The lining with the pen should always be done downward; otherwise the ink will spatter. Comparatively fine gros-grain silk should be used for this work. Before being used it should be dipped into a pan of Cox's solution of gelatine thinned with water, or into a bath of strong alum-water, and it should then be stretched to dry. The number of sticks for a fan varies from thirteen to sixteen. Twenty-two inches is about the standard width.

CONCERNING WOOD-CARVING.

SIR: I would like a little information about carving on wood. What tools are required, and which kind of wood is the best to work? M. STANFORD JACKSON, Idlewood, Pa.

For tools it is best to go at once to the headquarters of excellence, and get the Addis carving tools, of English make. They are more expensive than some seductively advertised "sets of six," but they are the only ones which will be perfectly satisfactory and equal to any artistic and mechanical emergency. With the following fourteen cutting tools, which have been carefully selected from the whole number, and weighed in the balance of daily use have not been found wanting, all the work may be accomplished which the amateur wood-carver will be likely to attempt:

One chisel, No. 1, half an inch wide; three bevel chisels, No. 2, one eighth, one fourth, and five eighths inches wide; eight gouges, one No. 3, three fourths of an inch wide; two No. 4, one eighth and one fourth inches; two No. 5, three sixteenths and three eighths inches; one No. 6, five eighths of an inch; one No. 7, one fourth of an inch; one No. 8, three sixteenths of an inch; a veneer, or lining tool, and a parting or V tool. The other tools needed are a mallet, a steel straight edge, a pair of compasses which can be firmly set in place, and a bevel which can be adjusted at any angle for laying off conventional designs. The last tool may be dispensed with, if necessary, as the work can be done with careful measuring with the compasses and straight edge. If one does not find a mallet in stock, get one turned, of hard wood, lignum vitae is best, and do not let the turner give you a miniature croquet mallet, which you must always hold in a

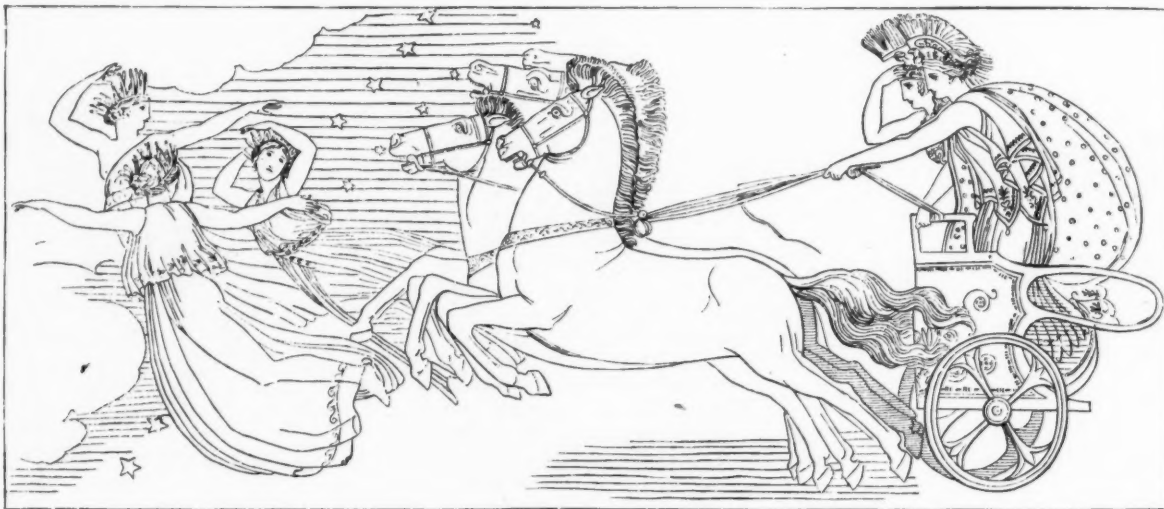


CLASSIC DESIGN FOR VASE DECORATION. BY JOHN FLAXMAN. PUBLISHED FOR P. U., BOSTON.

APOLLO PROTECTING THE CORSE OF HECTOR DRAWN BY ACHILLES. (SEE "RED POTTERY DECORATION," PAGE 137.)

done, and (3) how it should be done. Also (4) please state what is the best varnish to use? S., F. AND G., Toronto.

(1) Oil paintings are varnished for the purpose of reviving the colors, which generally sink into the canvas and lose their brilliancy. It is best to delay varnishing a picture as long as possible. A landscape especially usually loses by the operation, subtle atmospheric effects often being entirely destroyed by it. Skies for this reason are sometimes left untouched by the varnish which covers other parts of the picture. (2) No painting should be varnished for at least six months after it has been finished, and it is safest to let it remain unvarnished for a year. The pigments should be thoroughly set and hard. Some mediums used by artists dry much slower than others, and the same may be said of certain colors. Some artists use only linseed oil, which does not dry nearly so quickly as "siccative," and among



CLASSIC DESIGN FOR VASE DECORATION. BY JOHN FLAXMAN. PUBLISHED FOR P. U., BOSTON.

JUNO AND MINERVA GOING TO AID THE GREEKS ARE WARNED BY IRIS OF JUPITER'S WRATH. (SEE "RED POTTERY DECORATION," PAGE 137.)

the colors, lake and bitumen especially are slow to dry. You can tell whether the picture is dry by touching it very lightly with the finger. If it is at all "tacky" it is not in a fit condition to varnish. (3) Before varnishing, the canvas may be cleaned with a raw potato. Cut a potato in half and apply the fresh portion, rubbing it gently over the surface of the picture by a series of circles. This will remove the exudations of the oils which rise to the surface, as well as the dirt collected. Be careful to remove the moisture left by the juice before varnishing. For this purpose use a sponge with clean cold water, and then wipe the surface of the picture with a little sweet or nut oil with a silk handkerchief until quite dry. (4) Winsor & Newton's "mastic varnish."

SIR: I have noticed that pictures by local artists

certain position. The ideal carving mallet is almost the shape of a potato masher; no matter how you hold it, you cannot help hitting the tool with its full force. The above will be found a very complete outfit. If it is too expensive, some of the articles may be omitted, and added afterward whenever the carver finds it convenient.

In regard to the choice of woods, there is no need to go far afield. Many of our native woods carve admirably. Oak models beautifully, and cherry carves well. Ash is too coarse to be very available, except for surface work in incised lines, which may be made effective. Soft pine wood tempts the amateur left to himself, but its very softness is a snare; it will not hold its own under the modelling tool. On the whole, there is no better or more satisfactory material for a beginner than a panel of black walnut.

PHOTOGRAPHINE.

SIR: In your magazine for October are directions for the work called photographine. Will you please tell me where the various mediums can be purchased? The photographers here do not know of a transparent medium.

ANNA L., Parkersburg, W. Va.

We do not know where the special mediums named can be bought in this country. Write to the correspondent who described the process. Her full address was given.

STAINING A PINE FLOOR.

SIR: I wish to stain a pine floor in imitation of a parquet floor, using three stains to imitate ebony, cherry, and black walnut. How can I make the stains? Shall they be applied hot or cold? Will they spread into each other, forming a rough outline, or can they be applied forming a distinct outline? Can such a floor be waxed and polished like a parquet floor?

W. L. H., Ellisburg, N. Y.

The imitation you propose would be ineffective, inartistic, and undurable. You can buy English oil-cloth or lineolium ready made in imitation of parquet flooring. But we should advise, instead, that you have the floor stained one dark rich color. If you like to "wax and polish" it, you could do so with good effect.

A STAINED-GLASS DIFFICULTY OVERCOME.

SIR: I have a dark stairway lighted by a cathedral glass door. A western window on the other side of the door makes the figures of people in the room just prominent enough to be unpleasant. I have fastened against the glass on the inside a sheet of thin paraffine paper, which effectually conceals a person in the room, lets the light through, and does not destroy the effect of the stained glass outside; but it does not look well in the room. Can you tell me of some preparation, liquid, perhaps, which I could apply with the same effect, and not be too prominent on either side?

M. P. S., Washington, D. C.

No liquid preparation will answer the purpose. Use one of the very thin India silks—a delicate straw color is best—such as may be procured from Johnson & Faulkner, Union Square, New York.

COLORING PLASTER FOR WALLS.

SIR: Will you kindly tell me how to color the plaster before it is applied to the walls of a house now building? I wish to know what coloring matter to use and in what proportion to obtain the lovely greens, pale blues, and terra-cotta shades.

WORTH, Yonkers.

It is extremely improbable that the operation of mixing color with the fresh plaster could be satisfactorily performed. Great skill is required for such a job, and the cost is very considerable. The effect would probably be streaky or spotty, owing to the presence of lime in the plaster and the difficulty of mingling the colors with it. It would be much better to have the walls painted, after carefully selecting the tints from samples submitted for your approval.

CRAYON DRAWING.

HAZARD, Cleveland.—(1) Crayon Conté is the best. It is named after a French chemist who lived early in this century. It is a composition of lamp black and very fine clay. This is baked, and the degree of hardness or softness is regulated by the fire. "No. 1" is hard, "No. 2" is soft, and "No. 3" very soft, good only for shading. (2) You will not break the crayon in sharpening it if you hold it upside down, beginning at the end and cutting in the reverse way of sharpening a pencil. Thick "Academy paper" is the best. (3) In the hand of a master, charcoal and crayon are sometimes used in the same drawing, with admirable effect.

THE USE OF OIL COLORS ON SILK AND SATIN.

BESTIL, Cleveland.—To use oil colors on silk the oil must first be absorbed by putting the paints on blotting-paper and allowing them to remain until quite dry. After removing them from the paper to the palette, dip the brush in spirits of turpentine, and mix the turpentine with the paint just enough so the paint will work as freely as on canvas. On satin of good quality there is no need of absorbing the oil; use the turpentine as on silk. If you have any trouble wash the surface of the satin with gum water.

PRINTING ETCHINGS.

SIR: Can you give me any point concerning printing from etched plates? The etching portion is easy enough, but the printing bothers me. If the ink is made thin (with coal oil), it does not print all the lines, if thick it does not spread; I am disappointed and if you can give me any help I shall be greatly obliged. I inclose prints from some of my work.

R. A. P., Atlanta, Idaho.

The ink must never be thinned with anything but regular fat printing oil, and it must not be too thin. The plate must be warmed so that it will spread. For small etchings, such as you inclose, a good-sized cork will answer to spread the ink over the plate. The paper must be damp when used. In examining your work we can trace gray spots in the centres of important lines, which leads us to think that you have not had sufficient pressure on your press. Considering the bad quality of your paper you have done very well.

THE PERMANENCE OF PASTEL.

HAROLD, New York.—It is a mistake to suppose that pastel as a medium is exceptionally perishable. Several portraits in pastels in the Louvre, painted more than two hundred years ago, still in excellent preservation, attest to the contrary. For example, there is an aged religieuse executed in pastels by Dumontier in 1615. There are portraits of Rosalva (her own portrait) of the famous Marquis de Pompadour, of Louis XV., Marie Leckzinska, all as vivid as the day they were painted.

Doubtless special care is required for their preservation; they must be covered with glass immediately, as the least touch destroys them, and they mildew in damp rooms.

TEMPERA OR "POWDER COLORS."

AMBROSE H., Boston.—Tempera colors are really colors in nearly their natural state, finely ground in spirits, and crushed to powder. They are generally known as "powder colors." The best way to mix them is with prepared liquid gum, care being taken not to use too much, only sufficient to bind the color.

cobalt. The high lights are painted with vermilion, madder lake and white, with a mere touch of ivory black to give quality. Observe carefully the different values, especially between the reflected lights and the high lights. When finished and dry, bring out the colors, which otherwise will sink in, with a coat of Soehnle's French retouching varnish.

ART SCHOOLS.

BRETON, Springfield, Mass.—A school for modelling and carving in wood and stone, is connected with the Boston Art Museum. Three terms of twelve weeks each are given for \$90. The pupil first draws a plain sketch of the figure desired, then models it in clay and takes a cast from it. From this cast she carves either in wood or stone, as she may be studying.

STUDENT, Jersey City.—The Art Students' League is well conducted and its terms are moderate for the advantages offered. Address the Secretary, New York City. Inquiries for terms and conditions at the schools of the National Academy of Design and the Cooper Institute might also be sent to their respective secretaries.

VARNISH FOR WOOD AND TERRA COTTA PAINTINGS.

S. B., Trenton, N. J.—Varnish may be applied to wood and terra cotta painting, but never to silk or satin. Either the whole surface, or the design alone, may be varnished, the former being the best for wood, the latter for terra cotta. The kind to use is clear and colorless spirit varnish, not copal.

SOME TECHNICAL TERMS DEFINED.

S. S., Chicago.—(1) "Amatori" are those majolica plates of the cinque-cento period usually bearing the likeness of some young woman to whom the plate was sent filled with fruit or confectionery, as a love token. (2) A beaker is a drinking cup; but it is not the same as a tankard. The term is generally applied to a form of Chinese or Japanese vase, cylindrical except at its mouth, where it widens like the large end of a trumpet.

SARDIS asks us to define the limitations of the terms "antique" and "medieval." As to the first no absolute limitation can be assigned. It is properly applied to monuments and remains of the arts of the ancient Greeks and Romans and their contemporaries. It is also used, incorrectly we think, in the general sense of "old" as regards the present age. "Medieval" is a term easier to define. It covers the period from the overthrow of the Roman Empire consummated by the sacking of Rome by the Goths, to the overthrow of the Greek Empire by the sacking of Constantinople by Mohammed II., in 1453.

TAPESTRY EMBROIDERY.

ASTRA, Troy, N. Y.—The term "Tapestry" must not be confounded with the "painted tapestries," much more frequently seen in this country. The needlework is done by running the thread under the warp of a silk fabric woven especially for this stitch, and known as tapestry stuff. The work as now done, even to a greater extent than Gobelins or the Windsor tapestries, resembles the work of the brush. And in many pieces recently produced by the Associated Artists it is absolutely deceptive in this respect. This is certainly true in some small pieces, with cherubs in daisy fields, in which the broadest effects in modern landscape art are successfully imitated. For a Detroit residence, and to hang before a closed door, is a reproduction of Miss Rosina Emmet's color design of "Autumn." The figure is life size, a stalwart woman carrying a sheaf of wheat on one hip. The sketch is wrought on gold-colored tapestry stuff in browns and surrounded with a border of grapes and grape leaves twined with ribbons. A still more remarkable example of American tapestry, from the same firm of art workers, is a copy of the painting, "Titian's Daughter," the flesh tones and shading of the hair in which are a veritable triumph. This is a class of embroidery, mere description of which conveys but faint idea. A smaller canvas, intended for a screen, is as noteworthy as the "Autumn" as an evidence of what can be done in tapestry, since it is not only picturesque, but translates an artistic mood. This is a figure in landscape, called "Twilight," a woman with sombre trailing robes and bowed head among the falling shades of night. The composition is not so pleasing as "Autumn," but the coloring is wonderfully good. Probably the best test of the success of this work with the needle is that one does not think of the needle and its service, but of the picture.

RED POTTERY DECORATION.

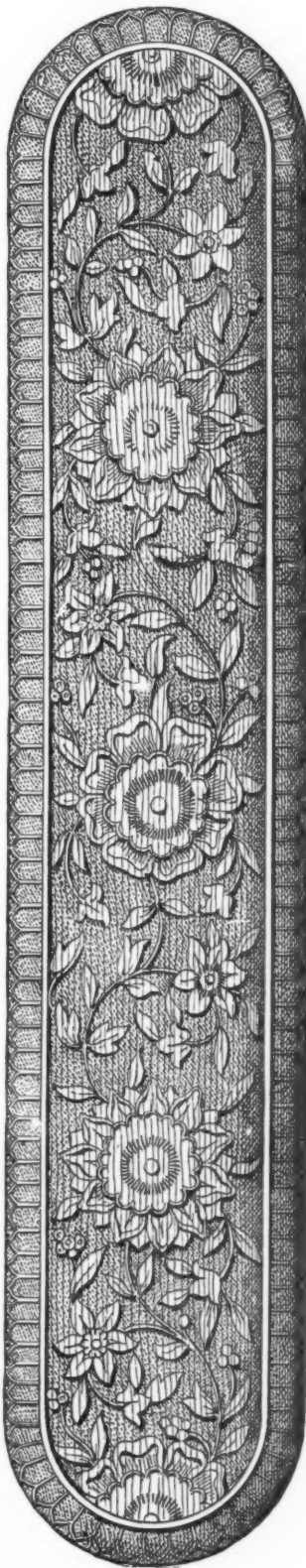
P. U., Boston.—According to your request, we publish two Flaxman designs suitable for the decoration of pottery vases in imitation of the Greek. With tracing and impression (oiled) paper (which you can buy, for a small sum, at any artists' materials shop) the design is easily transferred to the vase. First trace the design. Place it over a piece of black impression paper, and then, with a steady hand, go over the lines again with a well-pointed hard lead pencil. Remove the papers, and the impression will be seen beneath, which is made permanent by going over the lines with paint with a small camel's-hair brush. A piece of thin white paper placed between the tracing paper and the impression paper will help to bring out the outline more prominently on the vase. Sandpaper the ordinary pottery to make it quite smooth before working on it. The "Albert ware" does not need sandpapering. The black oil paint used is diluted with spirits of turpentine. If you want the vase to be a darker red than the natural color, which generally is found somewhat too light, cover the surface with boiled oil before painting on it. It is not usual to bake this kind of pottery. But if you wish to do so, of course mineral (vitreous) color must be applied. On no account use water-colors, for they easily rub or wash off.

SUNDRY QUERIES ANSWERED.

IF "Teacher E" will submit her designs, we will pass upon them. But they must not be on "transparent paper." They must be very neatly drawn in black ink on stout, smooth white paper.

M. C. B. J., Hopedale, Mass.—Any Japanese importer, such as Vantine or Woolley, will supply you with figured paper or cloth with which you can re-cover your Japanese parasol-frame. The paper, cut into shape, is simply pasted with strong glue to each rib of the parasol, which should be left open till dry. If plain paper is preferred, Japanese designs may be painted on it by hand in opaque water colors, such as a flight of birds, one or two cranes and some reeds, or a spray of flowers. Such painting must be simple and decorative in character, without any attempt at finish or modelling.

H. P., Salem, Mass.—Glass may be darkened and yet remain diaphanous, if the following directions are followed and the work is neatly done: rub up, as for oil colors, a sufficient quantity of sugar of lead with a little boiled linseed oil, and dis-



DESIGN FOR BOX OF CARVED WOOD.

OLD PERSIAN MOTIVE. PUBLISHED FOR F. T., BOSTON.

Some colors require more gum than others—for instance, carmine takes but little, or it will turn black; ultramarine requires a great deal, as it is very absorbent. In mixing use a flat slab or palette, and a palette knife; a knife made of bone or ivory is preferable, as it will not affect the colors. The powder colors are all opaque.

TO PAINT JACQUEMINOT ROSES.

MISS A., Lancaster, Pa.—To paint Jacqueminot roses in oil, use madder lake, raw umber, vermilion, white, a little cobalt, and ivory black for the general tone. Make the deepest shadows with madder lake, ivory black, a little burnt Sienna, and

tribute this uniformly over the pane, from the end of a hog-hair tool, by a dabbing, jerking motion, until the appearance of ground glass is obtained. It may be ornamented, when perfectly hard, by delineating the pattern with a strong solution of caustic potash, giving such time to act as experience dictates, and then expeditiously wiping out the portion it is necessary to remove.

S. O. L., Salt Lake City.—Small photographic screens are made by covering one or more panels with plush, silk, or any material preferred. On the edges of the panel small gilt nails or tacks are used to fasten silk cords or narrow ribbons which are carried across diagonally from side to side and drawn quite tight. Into these the photographs are stuck carelessly, or in any regular manner desired. The cords or straps may be carried straight across the lower half of the panel if preferred, leaving the upper part free for decorating. The panels are then mounted in the same way as ordinary screens. Christmas cards may be used instead of photographs in the same way.

New Publications.

A LITTLE TOUR IN FRANCE.

THIS book (Jas. R. Osgood & Co.) is a very good example of Henry James's delicate literary style. People who like a story to be a story, to have action, plot, and incident, will prefer it to any of his novels, and with reason. And we can pronounce it much superior to his critical work. In fact, if we were to restrict ourselves to the ownership of only two of Mr. James's books, they should be this and the somewhat similar "Portraits of Places." It is not without its little disfiguring sneer at the country, to which, by accident of birth, the writer belongs. "We good Americans" are the first three words. But Mr. James's faults have long ago been discounted, and hosts of readers have made up their minds that he is well worth reading, in spite of them. To one of artistic proclivities, especially if interested in French architecture, this volume will prove simply delightful. The author has a keen sense of architectural beauty; and from Tours, which he makes his starting point, to Dijon, where he stops, he is continually discovering things worthy of admiration in buildings which have never before been so delicately and concisely described. Nor does he forget to paint their surroundings and the manners of the people who dwell in or near them, although the journey is essentially a modern one, accomplished by rail, and including a great deal of city with comparatively little country.

LITERARY NOTES.

THE ARTIST (London) has published a fac-simile of a red-wax bas-relief medallion portrait of General "Chinese" Gordon, the work of Francis Bate, a clever modeller studying in Florence. The portrait is excellent, and the reproduction, which is by a new process, is notable for its sharpness and faithfulness to the original.

MELODIES OF VERSE, by Bayard Taylor, published by Houghton, Mifflin & Co., Boston, is an appropriately named collection, in which melody is certainly not the least pleasing characteristic. Added to this, delicate fancy and poetic imagination of no mean order, we have in this dainty little volume an agreeable companion for a leisure hour. We are sorry to miss

from the collection "In the Trenches," those tuneful lines descriptive of a bivouac of the British in the Crimea, when—we quote from memory—

"Each heart supplied a different name,
But all sang 'Annie Laurie.'"

BOOKS RECEIVED.

A WONDER-BOOK FOR GIRLS AND BOYS. By NATHANIEL HAWTHORNE. Illustrated by F. S. Church. Boston: Houghton, Mifflin & Co.

THOMAS BEWICK AND HIS PUPILS. By AUSTIN DOBSON. Illustrated. Boston: Jas. R. Osgood & Co.

MARMION. By Sir WALTER SCOTT. Illustrated. Boston: Jas. R. Osgood & Co.

EUPHORION. By VERNON LEE. 2 vols. Boston: Roberts Brothers.

HUMAN INTERCOURSE. By PHILIP GILBERT HAMERTON. Boston: Roberts Brothers.

FAMOUS WOMEN: COUNTESS OF ALBANY. By VERNON LEE. Boston: Roberts Bros.

JACKANAPES. By JULIANA HORATIA EWING. Illustrated by Caldecott. Boston: Roberts Bros.

THE HUNTER CATS OF CONNORLOA. By HELEN JACKSON. Boston: Roberts Bros.

DAYS AND HOURS IN A GARDEN. By E. V. B. Boston: Roberts Bros.

SUWANEE RIVER TALES. By SHERWOOD BONNER. Boston: Roberts Bros.

THE EVOLUTION OF A LIFE. By Major SETH EYLAND. New York: S. W. Green's Son.

THE PRINCIPLES OF PERSPECTIVE. By GEORGE TROBRIDGE. New York: Cassell & Co.

TREATMENT OF THE DESIGNS.

Plate 390 is a "Snowdrop" design for a cup and saucer. Sketch it first in water-colors, and then tint all over with ivory yellow, cleaning the tint off the flowers only. In painting the leaves use warm greens, such as grass green, emerald-stone green, and apple green. Trace the edges and main fibres of the leaves with violet of iron. Outline and shade the flowers with gray No. 2, and tip the petals with grass green.

Plate 391.—Modern French decorative designs, by C. E. Clerget.

Plate 392.—Panels of carved wood.

Plate 393.—Chinese butterflies.

Plate 394.—"Honeysuckle" embroidery design for menu or photograph frame, to be done in silks of natural colors on satin.

Plate 395.—Design of an altar cloth in the South Kensington Museum.

Plate 396.—"Jasmine" design for embroidery, specially suitable for a tea cosy. Work in natural colors on cloth or velveteen, in silk or crewels.

The figure design—"Ninon"—on page 126, for a panel or double tile, is equally suitable for oil, water-color, or china painting, and may either be enlarged several times or painted the size given. The same scheme of color will apply in each case. The background against which the girl leans is a portière of amber-colored plush with silvery lights. She wears a garment of white satin with a scarf of lace about the throat. All around her figure is a coverlet of pale blue satin trimmed with rich, dark fur, such as black fox. The complexion is fair, with faint color in the cheeks; the lips are very red; the eyes deep violet blue, with dark eyebrows. The hair is light reddish brown. To paint this design in oil colors, use for the background, yellow ochre, white, raw umber, ivory black, and burnt Sienna, adding a little permanent blue in the half tints. Lay this in with plenty of color, using flat bristle brushes, and let the value of the background be darker than the flesh. Paint the blue satin coverlet, which must be very delicate in tone, with Antwerp blue, white, raw umber, a little light cadmium, madder lake, and ivory black. Use burnt Sienna in the deeper accents. To paint the black fur lay in a general tone first with ivory black, burnt Sienna, permanent blue, and a little white; then put in the high lights, using yellow ochre, burnt Sienna, black, and white, and paint the darker accents of shadow. A few pale pink roses are lying in her lap, and these are painted without any attempt at detail, being mere suggestions of color. Use for these vermilion, madder lake, white, yellow ochre, toned with ivory black and raw umber. Add a little cobalt and burnt Sienna in the shadows.

The girl's hair, which should be made light and fluffy, is painted with raw umber, burnt Sienna, yellow ochre, white, and ivory black. Add a little permanent blue in the half tints, and use light red in the lights, instead of burnt Sienna. For the complexion use yellow ochre, white, vermilion, madder lake, and a little cobalt, toned with raw umber and ivory black. In the shadows use light red and burnt Sienna with the other colors. After laying in the whole effect in general tones with flat bristle brushes, put in the small details with flat pointed sables No. 6 and 10. When finished and dry, put on French retouching varnish. While painting, use poppy oil as a medium.

To paint this design in water-color, use the colors given for oil, only substituting lamp black for ivory black, and rose madder for madder lake. The thick English water-color paper should be used, and the colors put on in transparent washes with a large brush. Use a small camel-hair brush for the finishing touches.

To paint it with mineral colors, for the background use mixing yellow, shaded with great care with a little black gray; a little sky blue may be also added. The blue drapery is painted with sky blue, shaded with black gray, to which add a very little carmine. Paint the hair with deep red brown, shaded with black. For the black fur use dark brown, shaded with black. The roses are painted with carmine and apple green. The complexion is painted according to the scale of colors given for flesh painting in THE ART AMATEUR for May, 1884.

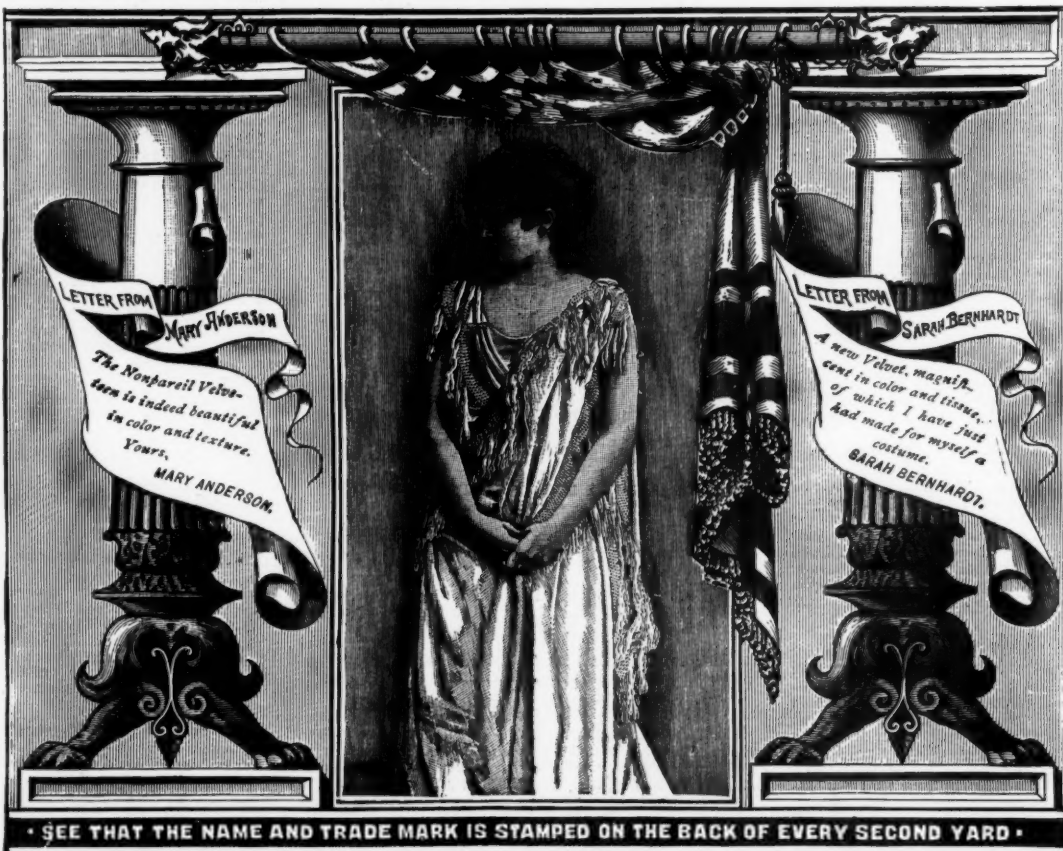
The butter-plate designs on page 135 may be painted with the following colors: Cornflowers, ground, light coffee; flowers, dark blue; leaves, emeraldstone green. Snowdrop, ground, deep ultramarine; flowers, white shaded with celadon; leaves, emeraldstone green, very light. Heartsease, ground, sap green; flowers, deep violet of gold and purple No. 6; leaves, emeraldstone green, shaded with green No. 36 T. Buttercups, ground, light sky blue; flowers, yellow for mixing, shaded with pearl gray No. 6; leaves, emeraldstone green. Pinks, ground, chrome water green; flowers, carnation No. 1 and light ruby purple; leaves, emeraldstone green with a little mixing yellow. Clover, ground, green No. 36 T; flowers, rose pompadour and carmine No. 2, mixed with white; shade on flowers, pearl gray No. 6; leaves same as for heartsease.

Nonpareil Velveteen

Received the only medals awarded at the International Exhibition Amsterdam 1883 and L'Academie Nationale de France 1884.

THIS charming material unites all the qualities which enable any lady to-day to dress simply, naturally, tastefully, and inexpensively. Owing to its intrinsic richness, and being full of what artists call "quality," it is better suited than any other material for a tight-fitting dress. Being so luxurious in itself it can dispense with bows and trimmings, and the more simply it is made the more unrivalled it is in richness and repose. It has its own peculiar characteristic folds—they are not angular like the folds of silk, but wonderfully soft, ample, and flowing, lending a queenly grace and dignity to the figure, and adapting themselves to every curve of the body.

To be obtained at Retail from every First-Class House in America.



ANOTHER quality peculiar to the "Nonpareil" Velveteen is, that while it is lighter and healthier than many other fabrics of which indoor costumes are made, it at the same time makes a walking dress suitable for almost any season. The "pile" of the "Nonpareil" Velveteen acts as a strong protective against cold, in the same manner as the fur of animals.

During the last decade ladies have dressed better than they ever did before; they have dressed more in obedience to sanitary laws and more in accordance with the Greek appreciation of the beauty of the human figure. They have now to facilitate them, in the cultivation of truth and beauty in costume, the charming and, at the same time, economical fabric known throughout the civilized world as the "Nonpareil" Velveteen.

Wholesale Trade ONLY supplied by the Agents Shaen & Fithian, New York.

Supplement to The Art Amateur.

Vol. XII. No. I. December, 1884.



PLATE 397.—CHRISTMAS DESIGNS FOR CHURCH AND HOME DECORATION.

By C. M. J.

(See page 26, and "The Time of Holly," page 18.)

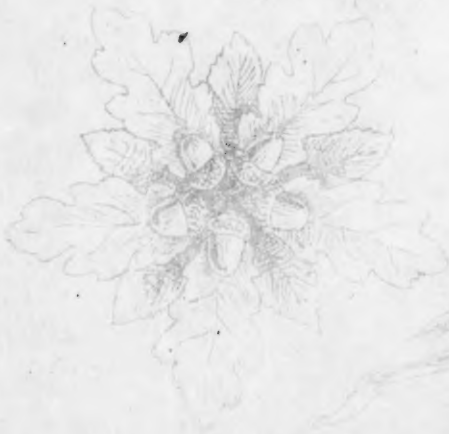


WILLIAM AND JENNIFER DESIGNERS FOR CHURCH AND HOME DECORATION

OL BEYCE OY EWKLY - GOOD WITT SO WED
 THE WOKDS BEBEVE
 AND WID YND SWEET
 THEIR OYD EMMIGRE CYKORIS GLAY

Christmas

I HEARD THE BELLS OF



1



WILLIAM AND JENNIFER DESIGNERS FOR CHURCH AND HOME DECORATION

Supplement to The Art Amateur.

Vol. XII. No. 1. December, 1884.

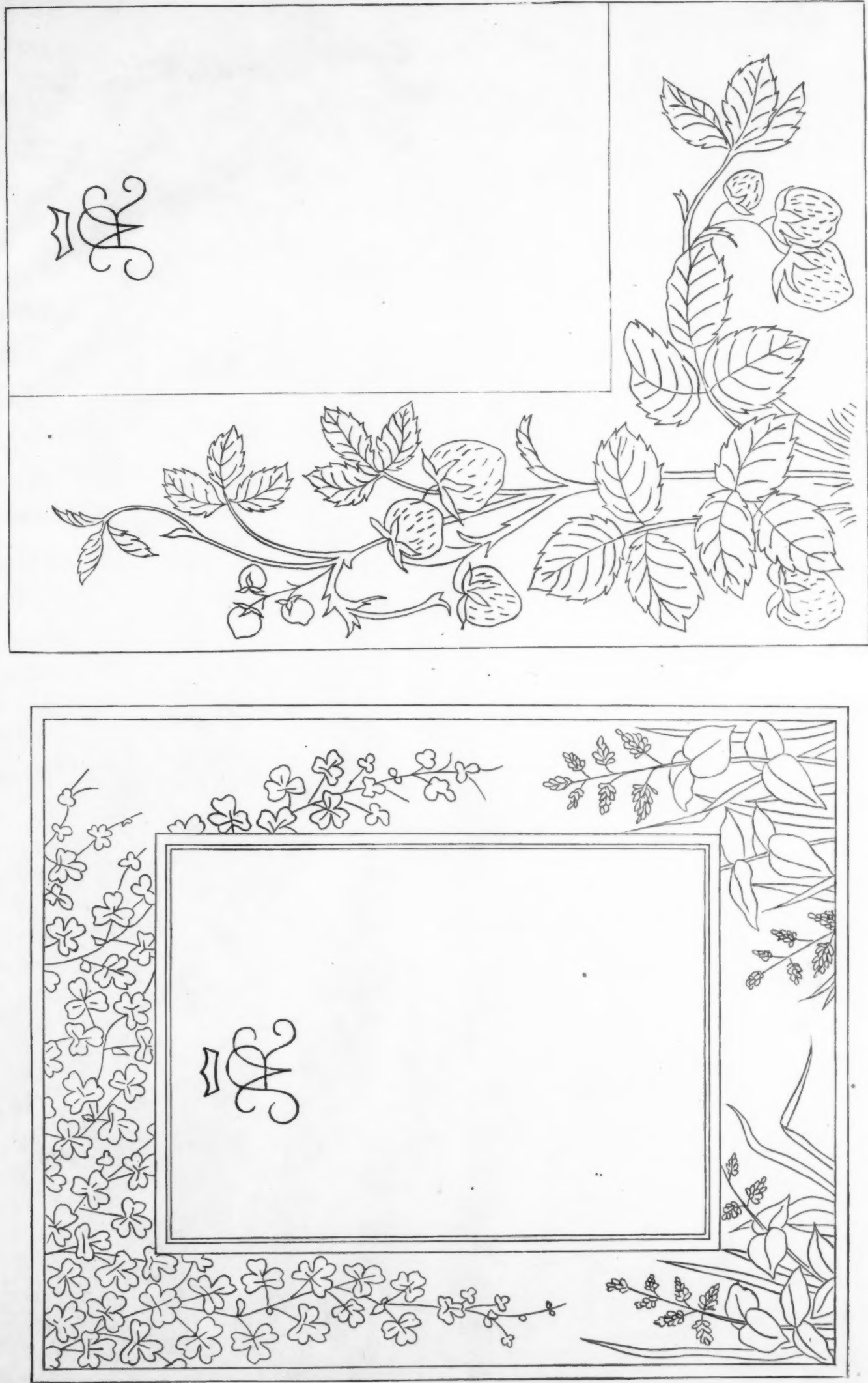


PLATE 403.—DESIGNS FOR A PICTURE MOUNT AND A MENU FRAME.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.



Supplement to The Art Amateur.

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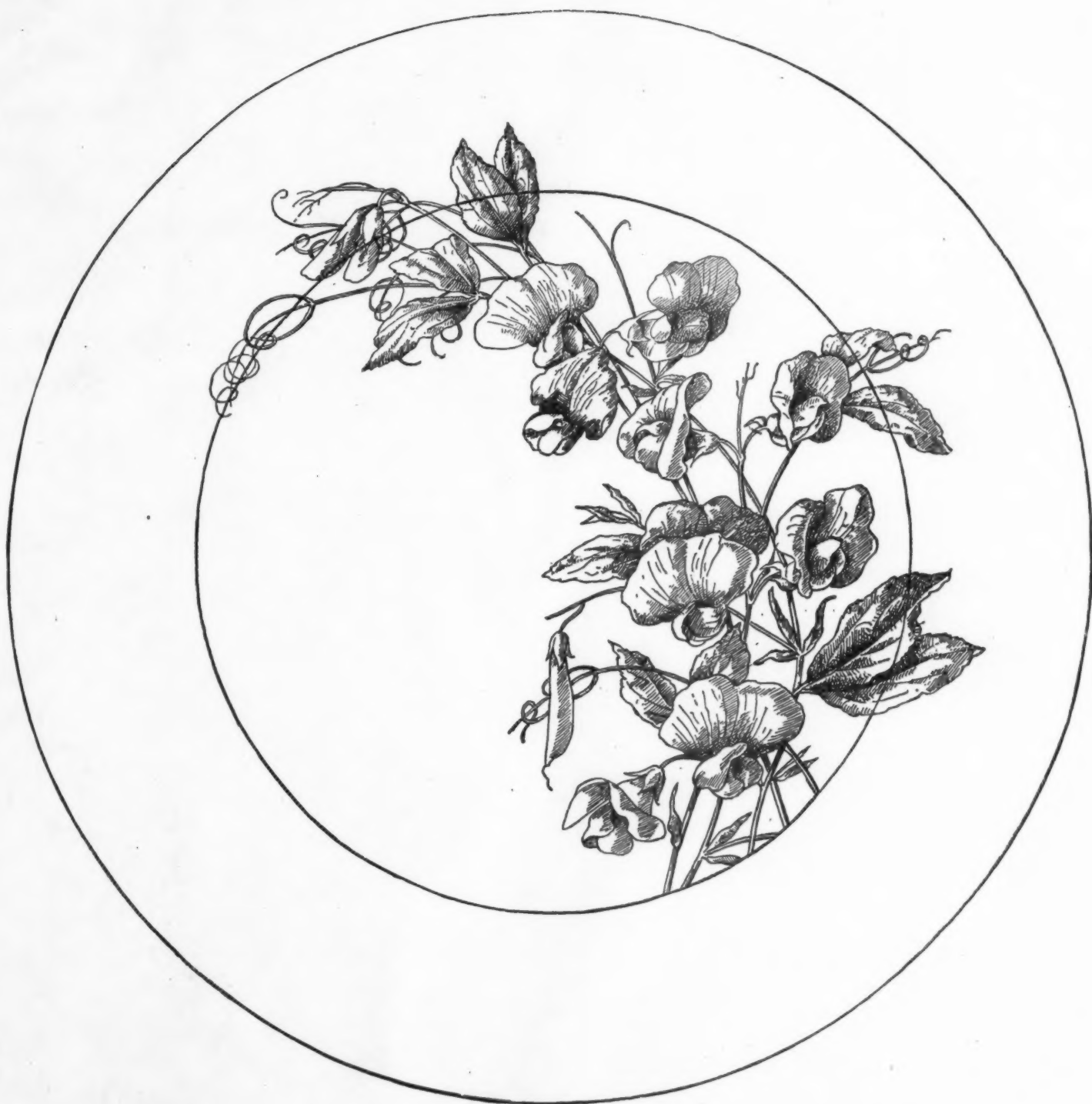


PLATE 400.—DESIGN FOR A DESSERT PLATE. "Sweet-peas."

THE FIRST OF A SERIES OF TWELVE. By I. B. S. N.

(For directions for treatment, see page 15.)

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Alms Bag



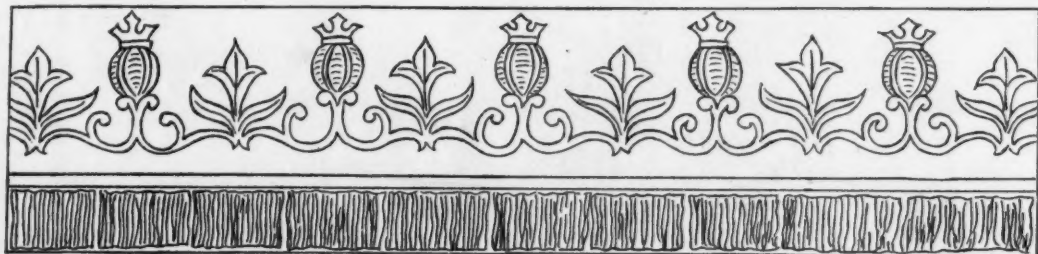
Sermon Case



Sermon Case



Alms Bag



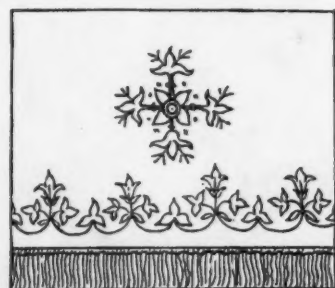
Super Frontal



Lectern or Pulpit Hanging



Alms Bag



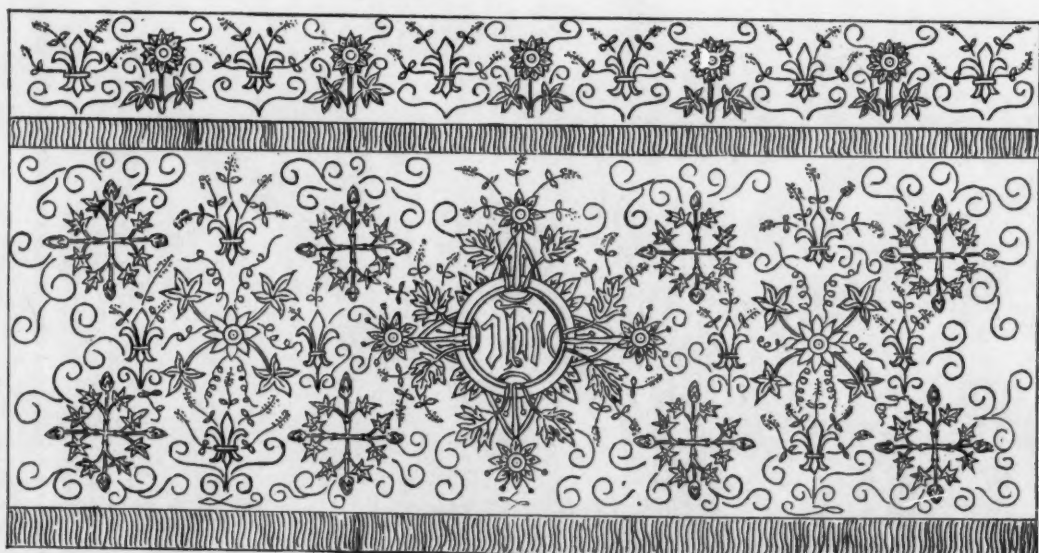
Lectern or Pulpit Hanging



Book Mark



Book Mark



Altar Cloth



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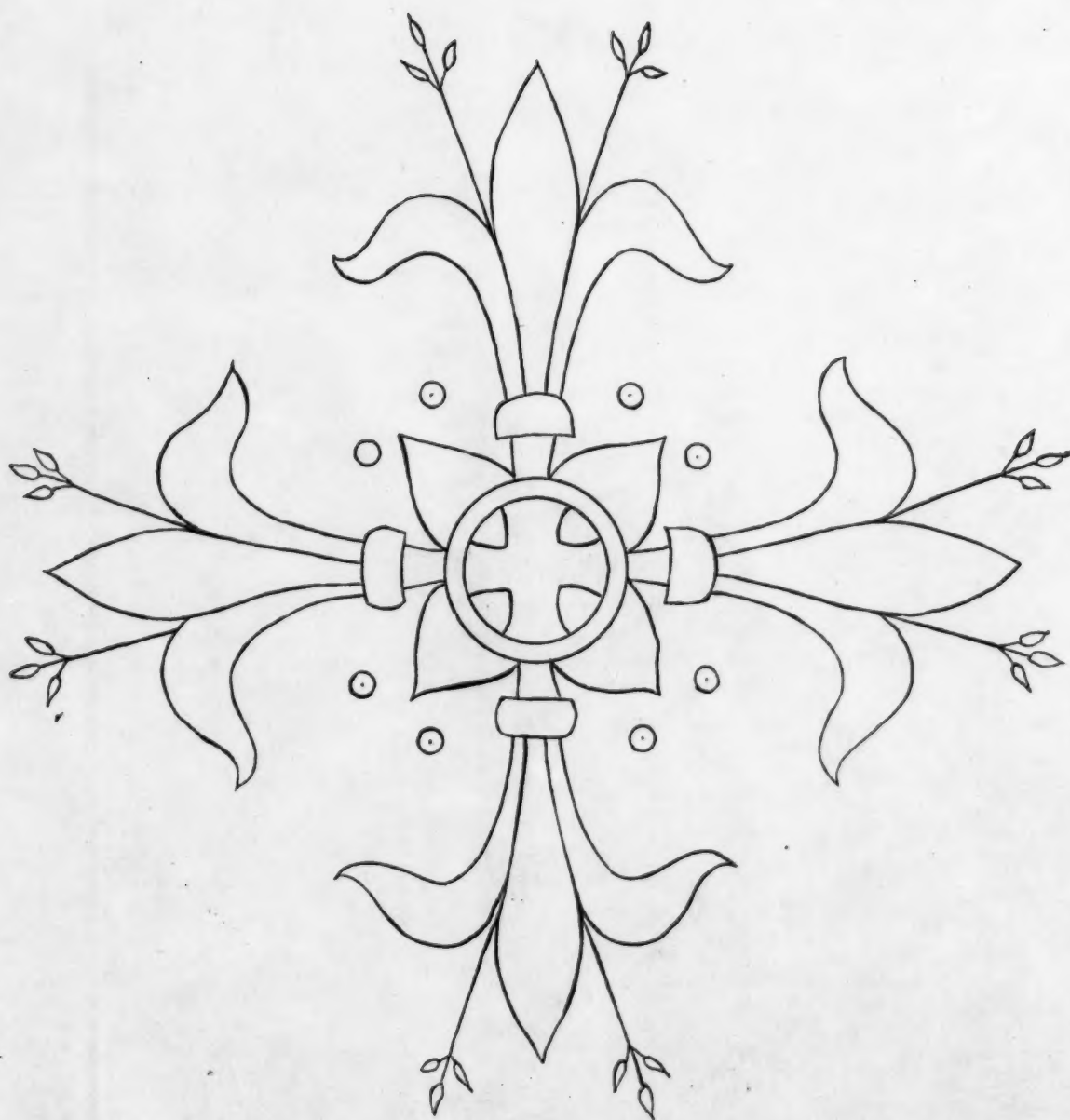
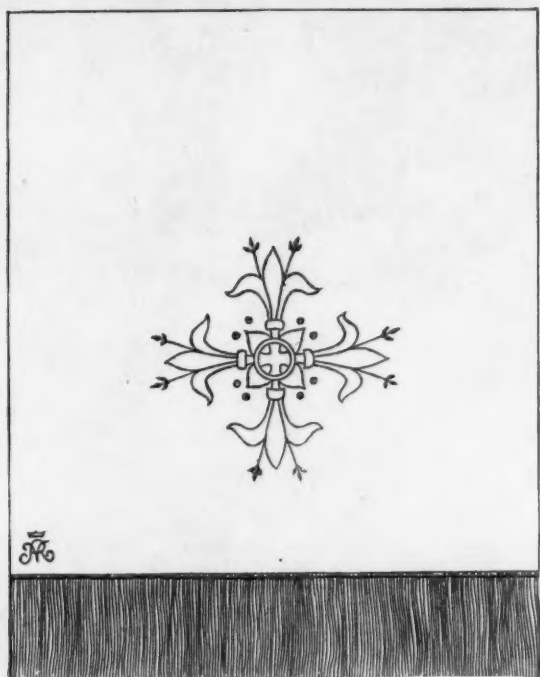


PLATE 405.—DESIGN FOR A LECTERN OR PULPIT HANGING.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

THE NEW ENGLAND TYPE CO. 15 NASSAU ST. N.Y.





THE NEW ENGLAND TYPE CO.

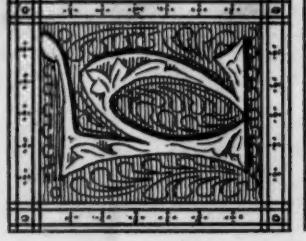
15 NASSAU ST. N.Y.

YOUNG & CO.

NEW YORK

PRINTED BY THE NEW ENGLAND TYPE CO.

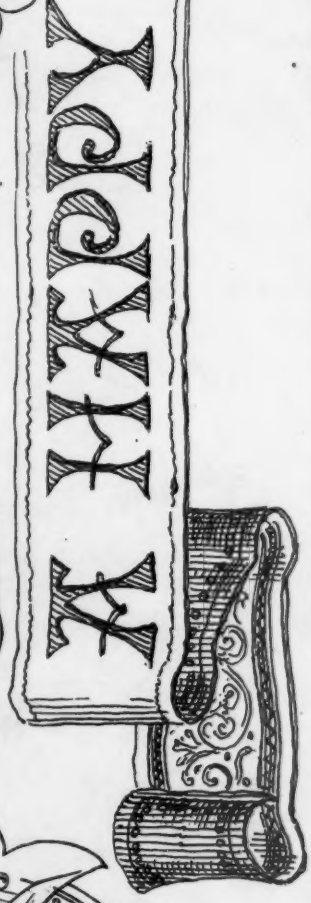


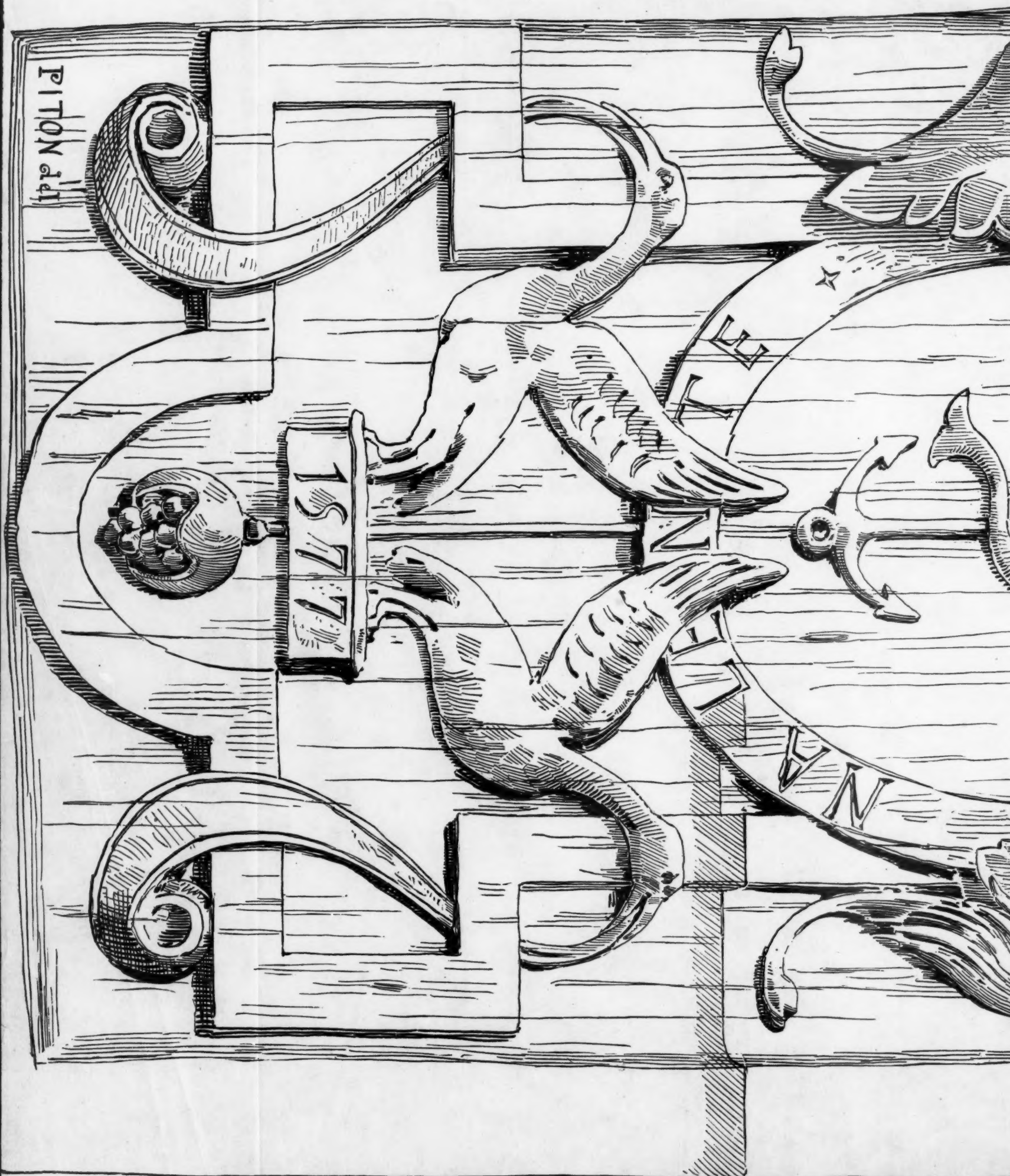


ARK, THE HERALD ANGELS SING
GLORY TO THE NEW BORN KING
JOYFUL ALL
JOIN THE

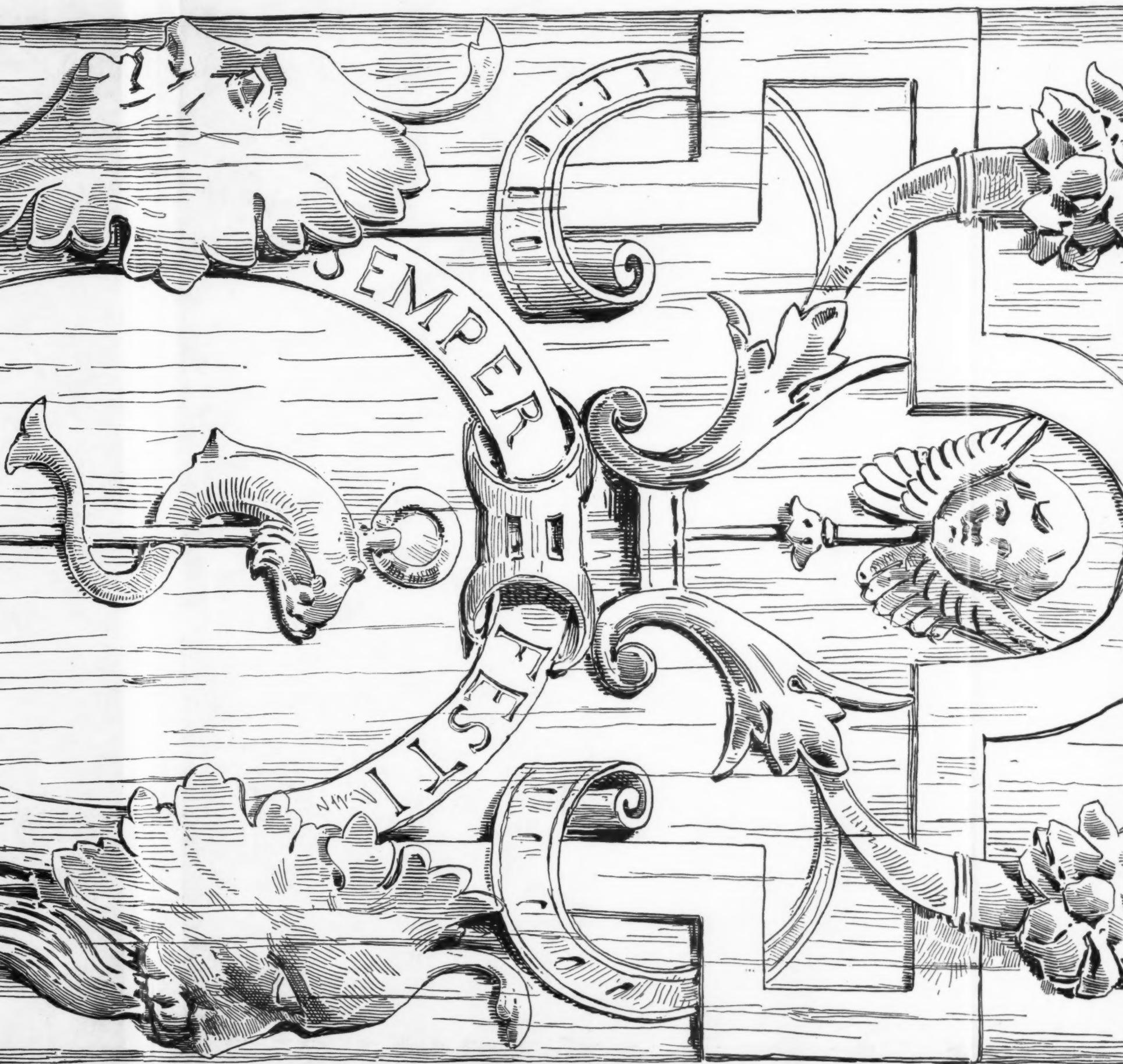


ABCDEFGHIJKLMNOPQRSTUVWXYZ
PQRSUVWXY

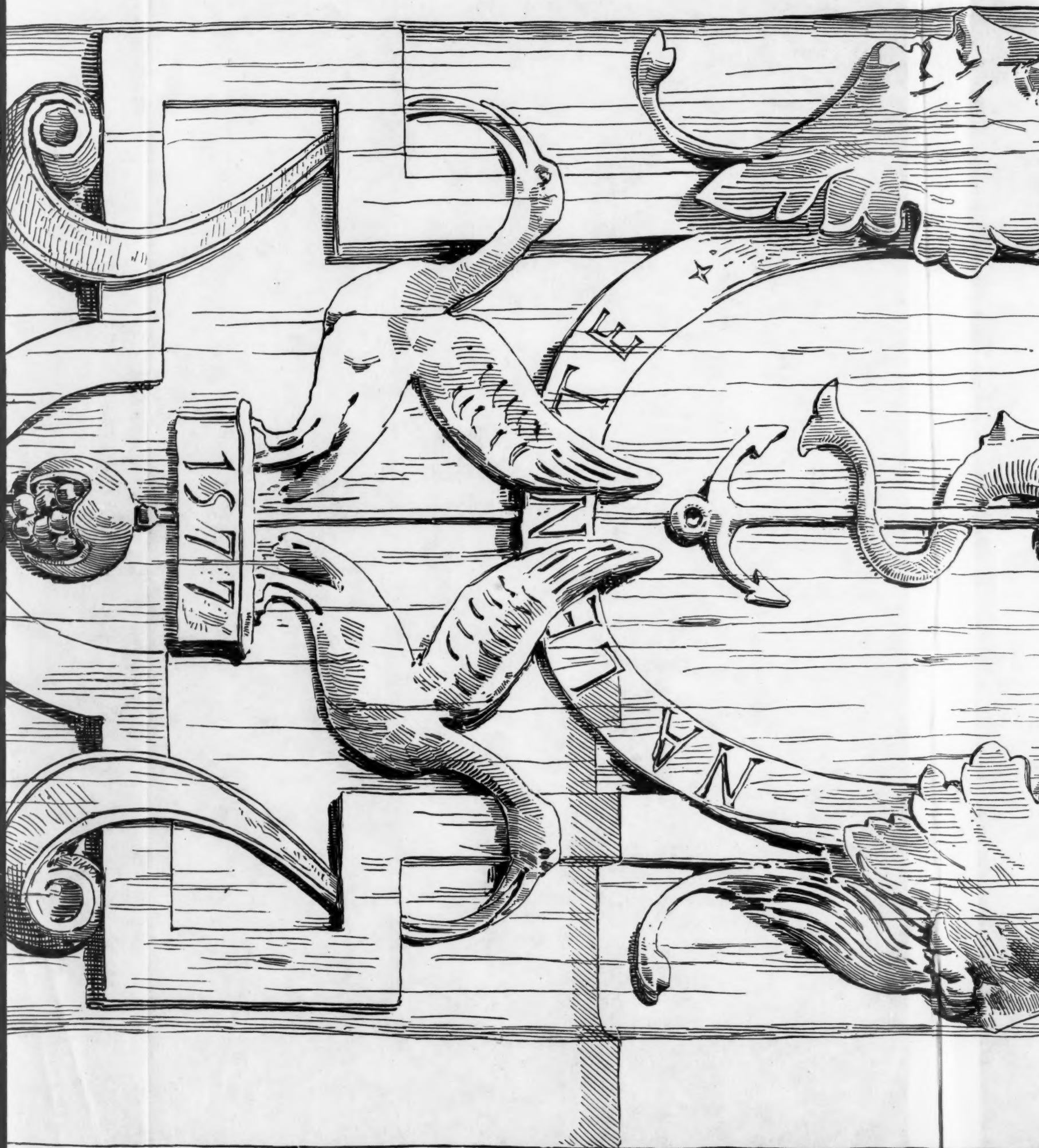




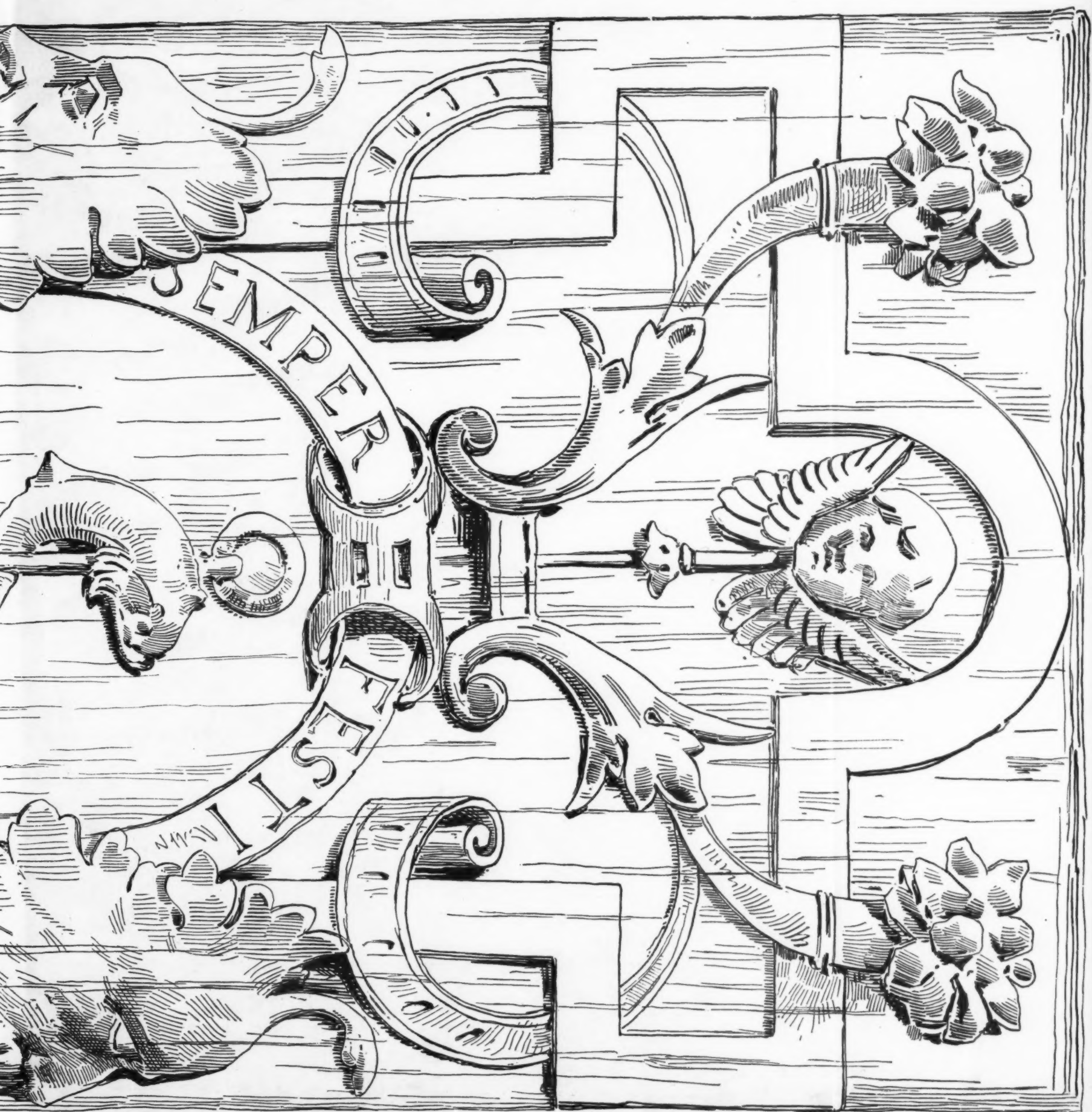
Panel of a door. Cabinet, carved wood.



ood . London. S.K.M. 2790-56.



Panel of a door. Cabinet, carved wood. London.



ndon. S.K.M. 2790-56.

DOOR PANEL.



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Vol. XII. No. 1. December, 1884.





PLATE 401.—DESIGNS FOR CUPS, SAUCERS, BUTTER PLATES AND TEA PLATES.

(For directions for treatment, see page 26.)



PLATE 404.—DESIGN FOR A CHAIR—
FROM THE ROYAL SCHOOL OF ARTS

ent to the Art Amateur.

Vol. XII. No. 1. December, 1884.



OR A CHAIR-BACK. Also Suitable for Repoussé Brass.
SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

the art of mastic

1800



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VOL. XII. No. 1. DECEMBER, 1884.



CEILING DECORATIONS. BY F. BOUCHER.



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VOL. XII. No. 1. DECEMBER, 1884.



STUDY OF A PEASANT GIRL. BY P. A. WILLE.

FAC-SIMILE OF A DRAWING IN RED CHALK.